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O.P. CLUB'S FIRST CABARET.

Ladies' Christmas Dinner.

A seasonable function, formerly associated with the O.P. Club, was revived on Sunday for the first time for twenty years, and the chair at their Christmas dinner was occupied by a lady, and no less distinguished a member of the fairer sex than Miss Gladys Cooper. The occasion was marked by the introduction of a form of entertainment new to the O.P. Club, that of a cabaret, and older O.P.-ites were rather startled, while occupied with the roast, to see the floor suddenly covered with couples, who thus began a dancing programme of quite appreciable length.

At a favourable moment Sir Herbert E. Morgan, the President of the Club, proposed the health of "The Ladies," and declared himself astounded that in these days, when women invaded nearly every sphere of man's activity, no one should ever have suggested that ladies should propose the health of the gentlemen. He was, he said, surrounded by many ladies representative of the English drama, who did honour to the O.P. Club by being there that night. There were Mrs. Kendal, Miss Mary Moore, Miss Marie Tempest, Miss Lilian Braithwaite, and there was also Lady Alexander. For the first time for twenty years they had a lady in the chair—Miss Gladys Cooper—with whose name he coupled the toast. Miss Cooper had obtained an almost unsurpassed success on the stage, and had achieved her position by a real love of her profession, hard work, tenacity, and courage. He asked her to accept from the O.P. Club a mirror, and in doing so, envied her the sight she was able to see each morning. He gave them the health of Peter Pan.

Miss Cooper, in reply, said that whatever courage she possessed, she never required so much of that quality as in undertaking to respond for the ladies, and she felt the task was impossible. She thanked the O.P. Club very much for the honour paid to her.

Song and story from popular artists varied the programme. Mr. Thornley Dodge told a number of Lancashire stories in the approved dialect; Mr. Ederne Jones and Miss Linda Seymour sang ballads; and Mme. Maria Levinskaya played Russian folk music on the piano. A feature of the evening was an exhibition of dancing by Miss Wendella Wallace and Mr. Gerald Thornton, who displayed admirable grace and skill.

In addition to those already mentioned, there were also present General Sir Wm. Pitcairn-Campbell, Sir Herbert Austin, Sir Albert Seymour, the Hon. Horace Woodhouse, Mme. Karina, Mr. Herbert Swears, Mr. Philip Conway (Vice-President), Mr. Carl Hentschel (trustee), Miss Beryl Hentschel, and Mr. John Evans (hon. secretary).

"A KISS FOR CINDERELLA."

Revival at the Haymarket.

Here are sentiment (occasionally, too, sentimentality), humour and charm so pleasantly mingled that everybody must be happier and jollier for seeing it. If you want to cry at a play, it will be difficult to keep a dry eye during the exquisite little love scene between Cinderella and her policeman prince; if to laugh—well, there are three whole acts of the most delicious humour.

"A Kiss for Cinderella" is delightfully acted by a cast that quite obviously loved playing the parts. Miss Hilda Trevelyan can be seen again as the tenderly drawn little "waif" Cinderella. She is the perfect exponent of these Barrie parts—the ideal Wendy, the ideal Maggie, and quite certainly the ideal Cinderella. Mr. Norman McKinnell is a superb policeman. In characterisation the performance is so carefully observed and all the charm and humour of the scenes with Cinderella are cleverly brought out and developed. Mr. J. H. Roberts plays Mr. Bodie with a nice regard for the grace and delicacy of the part and another very fine piece of acting is given by Mr. Reginald Bach, whose wounded soldier in the last act is a very vividly conceived and finely rendered little study.

In the entrancing dream scene Mr. Austin Trevor and Lady Tree are exceedingly amusing as the strap-hanging King and Queen, and Mr. Charles Garry makes a very impressive Lord Mayor. Mr. Charles Maunsell, Miss Cicely Oaks, and Mr. A. Harding Steerman appear well as the customers in Cinderella's Penny Shop. "A Kiss for Cinderella" is worthily mounted by Mr. J. A. Fraser, and the dresses in the second act are as elegant and beautiful as Cinderella would have imagined them.

The play has been produced by the Haymarket's stage manager, Mr. Charles La Trobe, under the personal direction of the author.

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"PETER PAN."

At the Adelphi.

We cannot boast that we have seen every revival of Sir James Barrie's famous play, but with a dozen or so performances to our credit it was with a certain amount of trepidation that we attended the 21st production at the Adelphi on Thursday afternoon last. Had "Peter Pan" lost any of his appeal to our rather jaded theatre-going mind? Should we be too blasé to clap our hands and so fail to bring back Tinker Bell to life? It was a distinct relief to find that this wonderful youth still held us enthralled, that we could believe in Sir James Barrie's sort of fairies. It is miraculous how the play keeps its freshness and delight. Hardly a line has been altered, and only occasionally is there introduced any new business, but, still, in the midst of all the Christmas plays it stands supreme. To the child it is a world of wonder and joy; the grown-ups (who like it even more than the youngsters) find in the play—to their great relief—the revelation that youth is not a matter of years at all, but an attitude of mind.

We all have our pet Peters. Many maintain that the first was the best, others cling to the more wisp-like performance by Miss Pauline Chase. Miss Gladys Cooper's interpretation is possibly the most boyish—quite big-boyish—of all the Peters. Here is a young adventurer with grubby knees and a dirty bandage round his shins who revels in old clothes and is the best cock-a-doodle-doodler in the world. He is very much of the earth earthy: in fact he is a trifle too hard and harsh at first sight. But he is a real boy and one worthy the consideration of a pirate. Wendy has a charming representative this year in Miss Angela du Maurier, whose youthful sophistication made the insistent mother note less irksome than it sometimes is. Mr. Ian Hunter is the Captain Hook, splendidly fearsome and deliciously sentimental. He is also perfect as the eternal male. Mr. Darling, in the nursery scenes. Smee is again our dear old friend Mr. Skelton. It is impossible to imagine anyone else as the Nonconformist pirate. Mrs. Darling is a person of tender grace and beauty as played by Miss Stella Patrick Campbell; and John and Michael are well up to standard in Gerald Anderson and Brian Glennie. Mr. Harold Scott is the best Slightly we remember and Mr. Gordon Carr's Nana again completely won our hearts. Miss Nancy Pawley's graceful Tiger Lily and Mr. Charles Trevor's Starkey were thoroughly satisfactory. So were all of Miss Italia Conti's numerous family of children.

"CHARLEY'S AUNT."

At the Shaftesbury.

The popularity of "Charley's Aunt" seems to increase with the years, and at last week's revival at the Shaftesbury Theatre we found a crowded house roaring with laughter at the old jokes and diverting situations that are now so familiar. Sometimes we wonder if there is a funnier moment in the theatre than Bab's first entrance, dressed in the famous "Aunt's" costume. And how we waited for the well-known lines. "Where did you get that hat?" and "Brazil, where the nuts come from!" We laughed the heartier because we knew them so well.

"Charley's Aunt" is, of course, intrinsically funny, but now there is the added pleasure of familiarity. She is our oldest dramatic friend, and the old jokes are still the best. Once more for clean side-splitting humour we can heartily recommend the Shaftesbury this Christmas.

There is an excellent company, all the members of which enter into the spirit of the play, and get out of it every ounce of fun. Mr. Richard Cooper is again seen as Lord Fancourt Babberley, to give "Charley's Aunt" his dignified title. It is a capital performance, true to the traditional reading of the part, but as alive and fresh as if Mr. Cooper had created it last week. Mr. Jevan Brandon Thomas and Mr. Malcolm Neville play up to him excellently as the conspirators, Jack Chesney and Charles Wykeham, and, what is more, the whole trio act and talk as if they were undergraduates at "St. Olde's College, Oxford." Sir Francis Chesney has a capital exponent in Mr. Arthur P. Bell, and old Spettigue is again most amusingly handled by Mr. James E. Page.

The two girls, Kitty Verdun and Amy Spettigue, have delightful representatives this time in Miss Dorothy Barclay and Miss Gwen Whitby, with Miss Jane Graham looking very winsome and pretty as Ella Delahay. Donna Lucia is cleverly played by Miss Margaret Murray, and Bassett by Mr. Walter Dolphin.

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WANTED, Jan. 19, 26, Feb. 2, 9, 16, April 6, 27, June 1.

By arrangement with Mr. Robert Macdonald.
"PEG O' MY HEART."

WANTED, Jan. 19, Feb. 9, 16, 23, March 2.

MRS. BRANDON THOMAS'S COMPANY.
"CHARLEY'S AUNT."

WANTED, Jan. 26, March 2, April 27, May 18, June 1.

AVERY HOPWOOD'S new Comedy, "BACHELOR HUSBANDS," West-End Production direct from THE ROYALTY THEATRE.

WANTED, Bookings for Jan. 26, Feb. 9, 16, 23, &c.
Address, CECIL BARTH, 37, King-street, Covent Garden, W.C.2.

WANTED, Theatres.
"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast. The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

THE LIONEL BUTE PRODUCTIONS.

"BLUEBEARD'S EIGHTH WIFE" (Red Co.).

Jan. 19, Feb. 23, March 9 (?), 30.

"BLUEBEARD'S EIGHTH WIFE" (Blue Co.).

WANTED, Feb. 2, April 13.

LIONEL BUTE,
38, Bury-street, St. James's, London, S.W.1.
'Phone: Regent 5534.

Booked at all the leading theatres.

"THE OPTIMIST."

"THE JEFFERSONS."

No. 1 Company, including Wilfred Shine. Received with enthusiastic praise by the London press and public at the Regent Theatre last week.

WANTED, Spring Dates (first vacancy Feb. 16).

A. DOUGLASS,
Winter Gardens, New Brighton.

MISS MADGE HOPE and Company, in "THE PICCADILLY PURITAN." The Comedy Success from THE AMBASSADORS THEATRE, LONDON, and Repertoire of WEST-END PLAYS.

WANTED, Jan. 5 and on, with exceptions.
HOPE.
37, Somerset-road, Knowle, Bristol.

MR. GERALD LAWRENCE in Spring, 1925. "RICHARD LOVELACE."

WANTED, Jan. 26, March 9, April 13.

Autumn, 1925. "MONSIEUR BEAUCAIRE."
Vacant, Aug. 10 and 24, Oct. 26, Nov. 16 and 23.
W. E. HOLLOWAY,
7, Ramillies-road, Bedford Park, W.4.

WILLIAM J. WILSON'S PRODUCTIONS.

"GOING UP."
The Musical Extravaganza from the Gaiety Theatre.

WANTED, Feb. 2 and 9.
Twice nightly.
"THE FIRST KISS."
Entire London Production from the New Oxford Theatre.
Vacant Jan. 26, Feb. 2.
Apply, DOUGLAS ELEY, 3, Rupert-street, London, W.
Sole Booking Manager for W. J. Wilson.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

IDA LILLE.
WANTED, smart all-round Dancers. Season, London, and Tours.
Also Refined Pupils to Train.
Parts, Ballets, Troupes.
79, New Oxford-street, W.C.1.

ARTISTS' WANTS.

WANTED Known, R. MARCHMONT has returned from a successful tour in America of the principal picture theatres as a special Vocal Attraction, and is now open for Engagements. Assistance given in "putting over" big stuff, prologues, &c. 17, St. James's-road, Brixton, London.

STAFF WANTS.

WANTED, immediately, change, Manager or Assistant; 16 years' experience; distance no object. Also M.D., Piano, Baton, double Flute. Both thoroughly competent; good refs. Box 678, "The Era."

PANTOMIME ARTISTS' WANTS.

WANTED Known, PERCY CURRY, Comedian, at liberty panto; any first-class part; sing, dance, patter; highest refs. Albion Hotel, Sunderland.

WANTED, Monday, Panto., Revue, by Violet Dene's Famous 4 DAINTY FROLICS 4.
Vocal and Acrobatic Dancers.
Big noise of "Ship Ahoy!"
DENE, 66, John-street, Workington.

MUSIC HALL ARTISTS' WANTS.

The THREE BON-BONS,
Comedy, Musical, and Dancing Speciality. "A Clown and Two Ladies."
Dec. 15, Pav., Chorley.
Dec. 22, Pal., Prescot.
Dec. 29, Pall., Seaforth.

WANTED, Jan. 5, to precede London, and Feb. 2, 9, to follow.

WANTED, Jan. 5, by CHARD'S DOGS.
The talk of Edinburgh.
Waverley Carnival.

CIRCUS ARTISTS' WANTS.

WANTED Known, AGUBE GUDZOW, the Fearless Cossack Rider.
The only Real Cossack Riding Act in existence.
98, Hackford-rd., Brixton, London, S.W.9.

MUSICIANS WANTED.

WANTED, good showman, Violin-Conductor; experienced in pictures and varieties; twice nightly; only musicians need apply, with library essential; North-East Coast town; to open in three weeks' time. Box 666, "The Era."

WANTED, for cinema, Leader-Violinist, for Relief Quartette; 3½ hours daily; must be fully experienced or useless; open Monday; preference given to those desiring a permanency. Age, terms, and full particulars to MUSICAL DIRECTOR, 30, Lonsdale-road, Oxford.

WANTED, Violin Leader, for small orchestra in country cinema; near London. Also 'Cello. Ladies or gents. Copy references to Box 683, "The Era."

WANTED Known, Pianiste, would like meet Violiniste and 'Cello, doubling Banjo (ladies), to form Trio, practise, with view engagements.
Restaurant or Dance.
Experienced.
Box 614, "The Era."

WANTED, a really good First Violin (small orchestra); pictures only.
Send absolute lowest for comfortable engagement, and state age, refs., &c.
Seven nights weekly; no matinées.
Open Sunday or Monday next.

A really good Joint Pianist-Violinist may write, but must be good and able to play all classics.
FRED BOULTON,
Palace, Bordon, Hants.

WANTED, Violinist, for dance engagement in town on Dec. 31; young and showman. LIONEL MURREY, 64, Rannock-road, W.6. Riverside 2946.

WANTED, an experienced Rep. Violin, able to lead when required; audition to-day at 3.30. Apply, M. D., Globe Electric, 59-61, Old Kent-road, S.E.1.

WANTED, for near Motherwell, ladies, 'Cello, D. Bass, Second Vio.; pictures; no mats.; exper. standard works. Terms, refs., MISS TRAINER, Alhambra, Bellshill, Lanarkshire.

WANTED, immediately, experienced 'Cellist; also Organist; cinema, S. Coast; six days; per week £4. Also for above, experienced Leader, with up-to-date library; able to fit pictures properly; seven days, £6 10s. Also another good experienced Leader, with library, for ten weeks; cinema, N. London; no Sundays; £6; commence Jan. 26. Apply by letter, with particulars, to ERIC GOMEZ, 3, Grand-avenue, Muswell Hill, N.10.

WANTED, 'CELLIST, MALE. ONLY ABSOLUTELY FIRST - CLASS SOLO AND ORCHESTRAL 'CELLIST; CINEMA, BOURNEMOUTH; PERMANENCY; COMMENCE DEC. 29; GOOD SALARY. THIS POSITION ONLY OPEN TO FIRST-CLASS MAN. WIRE OR WRITE, CONDUCTOR, 60, ST. PETER'S-ROAD, LEICESTER.

WANTED, first-class 'Cellist immediately; good and permanent engagement to the right man; must be thoroughly experienced and have big tone. Call or write, quoting terms for seven nights and five matinées. MANAGER, Alexandra Picture Theatre, Coventry.

WANTED, first-class 'Cellist and three first-class Violinists; only good top men need apply. GRAY, 12, Archer-street, W.

WANTED, good 'Cellist; lady or gent.; cinema; East Lancs; permanent; used to Tavan. Write, Box 667, "The Era."

WANTED, 'Cellist, to open at once; twice nightly; pictures and variety. Terms and references to DARIUS, Avenue Theatre, Sunderland.

WANTED, first-class 'Cellist; must be thoroughly experienced in cinema work; good engagement for real musician. Apply, with references, to MANAGER, Elite Picture Theatre, Nottingham.

WANTED, to commence Jan. 5, an experienced Orchestral 'Cellist; evenings only; M.U. terms. Apply, with references, to MUS. DIR., Palace Theatre, Dundee.

WANTED, 'Cellist; evenings only; £4; open Monday; refs. MANAGER, Picture Palace, Greenock, N.B.

WANTED, thoroughly experienced 'Cellist for cinema; must have good tone, technique, and be conversant with Tavan and standard overtures. State age and salary. Address, 35, Cannon-street, Shrewsbury.

ST. GEORGE'S HALL, FALMOUTH.
WANTED, to commence immediately, good Orchestral 'Cellist (male); pictures and variety; twice nightly; Saturday matinée. State age, references, and salary. MANAGER.

WANTED, experienced D. Bass; M.U. terms. Letters, stating experience, to MUS. DIR., Apollo Kinematic Theatre, Southsea, Hants.

WANTED, E flat alto Saxophonist, good reader, memoriser; good tone essential; £7 week; no Sundays; long contract for good man. COWELL, 304, Mill-road, Cambridge.

WANTED, several first-class Saxophone Players, also Jazz Trumpets, for New Year's Eve. Apply, GRAY, 12, Archer-street, Piccadilly, W.1.

WANTED, Orga-Pianist, lady or gentleman, with experience on Orga-Pian.; competent executant; able to extemporise and memorise; South London cinema. Terms and full particulars, Box 669, "The Era."

MUSICIANS WANTED.

WANTED, at once, Orchestral Pianist and 'Cellist; also Drummer, with little experience (Tymps. not essential); for small cinema. Apply, UNIVERSAL AGENCY, 22, Gt. St. Andrew-street, Shaftesbury-avenue, W.C.2.

WANTED, Orch. Pianist, to commence Jan. 5; must be used to high-class programme, able to play jazz and straight; one able to sing preferred; terms £6, evenings only. Will Geo. Crane write if at lib? Photo and refs., which will be applied for, to LEON MOREST, Mus. Dir., Strand Cinema, Hull.

WANTED, Orchestral Pianist; must be a first-class man, for afternoons and evenings, 6 days. State lowest terms to GAIETY PICTURE HOUSE, Northampton.

WANTED, experienced Orchestral Pianist for cinema trio, in small Lincolnshire town; to open Monday, the 29th. Full particulars, age, and lowest terms to MUSICAL DIRECTOR, Picturedrome, Sleaford, Lincs.

WANTED, for cinema, Tympanist-Drummer, effects, &c.; must have full kit; six evenings; comfortable engagement; permanent; to open Feb. 2. Terms, &c., to MANAGER, Electric Theatre, Port Talbot, Glam.

WANTED, Drummer and Saxophone, for New Year's Eve. VERNI, 51, Church-street, Camberwell, S.E.5.

WANTED, to open 29th, cinema, Violin Leader; 2 mats., evgs., £6; 'Cellist, evgs., £4; Orch. Pianist, evgs. and 1 mat., £4 5s.; Tympanist, evgs., £4; expd. first-class men only apply. State age, &c., to 10, Richmond-avenue, Sedgley Park, Manchester.

Good opportunity for young musicians abroad.
WANTED Known, Vacancies exist for Wind and String Instrumentalists, over 19 years of age (Violin, 'Cello, Cornet, Clarinet, Piano, Trap Drummer), in the military band or string orchestra of a well-known regiment at present stationed abroad. Double-handed men preferred. All instruments supplied free. Band and orchestra have been continuously engaged for the last four years.
A splendid opportunity for ambitious young musicians who are desirous of doing a short period abroad and returning home with the regiment. Box 711, "The Era."

VICTORIA PIER, BLACKPOOL.
WANTED, a Band, consisting upwards of 10 firs:-class musicians, to perform twice daily (Sundays inclusive) in the Floral Hall, from April 10 to May 30, 1925. Uniforms preferred. Applications, giving full particulars, including terms, to GEORGE ROBERTS, Manager.

BIRMINGHAM CITY POLICE BAND.
WANTED, Side Drum and Tympani Players; expert with accessories; also Flute and Piccolo and Oboe Players. Must be competent performers. Age under 30. Height not less than 5ft. 8in. Commencing pay 70s., plus allowance for boots, rent, and band. Good service and widows' pensions. Apply, with full particulars of career, to the CHIEF CONSTABLE (Recruiting), Birmingham.

WANTED, Violinist - Leader, with library; must be able to fit pictures; Orchestral Pianiste-Organist for Orgapian; Repet. Violin, Clarinetist, Tympanist, and Drummer; would consider band of six; open Jan. 5; permanent, comfortable; six evenings only. Terms to ELECTRIC THEATRE, Forge-road, Port Talbot, Glam.

WANTED Known. Est. 1890.
THE LONDON MUSIC LENDING LIBRARY.
ALGERNON CLARKE, Proprietor.
The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. Supported by the Leading Cinemas. 1,000 Testimonials. Music selected to suit all films by EXPERTS FREE of CHARGE. Catalogue, 20,000 pieces. Specimen parcel. Orchestra, 3s.; Piano Solo, 2s. 6d., post free.
Hire or Buy your Music from us.
Musicians and Vocalists Wanted to Register for Engagements.
28, Lonsdale-road, Barnes, S.W.
'Phone: Riverside 1566.
Near Hammersmith Station and Bridge.

JAY'S MUSIC LENDING LIBRARY.
WANTED KNOWN,
ON HIRE.
Latest and Best Cinema Music.
Lowest terms.
CALL OR WRITE.
Address,
60, Linden-avenue, Kensal Rise, N.W.10.

WANTED Known.
Hire your music from the UNIVERSAL MUSIC LIBRARY, 22, Gt. St. Andrew-street, Shaftesbury-ave. 'Phone, Reg. 262.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 950.

WANTED Known, Music for Hire; cinema, café, &c.; cheapest in London; distance no object. DAVIS, 3, Shepherd's Bush-road, W.6.

WANTED, Dance Music and Lyrics, for Publishing. STRAND MUSIC CO., 203, Strand, W.C.2.

WANTED Known, finest Italian Strings, Violin A, double length, 1s., 10s. doz.; 'Cello A, 1s. 4d., 14s. doz.; post free. MONTAGNA, 6, Pyrland-road, London, N.5.

WANTED Known, Strings, Finest Italian. Violin A, 2 lengths, 8d.; Violin D, 2 lengths, 9d.; 'Cello A, 1 length, 1s.; 'Cello D, 1 length, 1s. 3d. PHILIP LEVY, 1, Archer-chambers, Archer-street, W.1.

WANTED Known, Music Library for sale, Trio, S.O., F.O., Piano parts to all, condition new, Overtures, Marches, Waltzes, Czardas, &c. VINCENT, 66, Leigham-vale, S.W.16.

MUSICIANS' WANTS.

WANTED, by first-class Musical Director, Solo Violinist, engt. in first-class cinema or hotel; large library; refs., Press notices, &c.; very conscientious musician. Apply, M. B., 7, Longmore-street, Birmingham.

WANTED Known, Mus. Dir., with small or large orchestra, would like engagement; can be free Jan. 3. 'CELLIST, 83, Holloway-road, Highbury, N.7.

WANTED, engt. by Mus. Dir. (Violin); exp., young, ambitious, temperate; used to fitting pictures; small library; good class cinema, with good music; near London preferred. J. T., 55, Childebert-road, Balham, S.W.17.

WANTED Known, J. ARTHUR WARBURTON, Solo-Violinist-Conductor. Comps., c/o "The Era." Compliments of the season to all old and new friends.

WANTED, by first-class Lady Violiniste Leader, Deputy Work on odd dates; with or without own orchestra. 'Phone: Hop. 5572. VERNI, 51, Church-street, Camberwell, S.E.5.

MUSICIANS' WANTS.

WANTED, engagement by brilliant Leader and Solo-Violiniste; thoroughly experienced; library; highest testimonials. EDITH L. MAINWOOD, G.S.E., 27a, Ravenstone-street, Balham, S.W.

WANTED Known, Leader Violinist (own pianiste and trio if required) wishes change; hotel, café, or cinema; ex library; offers invited for high-class engagement; permanency; distance no object. ALBERT WELLS, Stationer, Dovercourt, Essex.

WANTED, engt. by Violinist; exp. lead or rep.
Can supply Trio or Orch.
Good lib.
W. D., 5, Bennett-park, Blackheath, S.E.3.

WANTED, Engt. by Violin Leader; cinema; London or provinces; large up-to-date library; picture fitting a specialty; open Jan. 4. M. D., 23, New-road, Brentwood, Essex.

WANTED, deputising by experienced Violiniste (lady); any business. 'Phone, Putney 3953.

WANTED, by brilliant Solo and Orchestral Violiniste, beautiful tone; large repertoire; re-engagement; experienced in all lines. Apply, VIOLINISTE, 51, Parliament-hill, N.W.3.

WANTED, engt. by lady Violigist, disengaged; fine repetiteur or lead; thoroughly experienced. Best offers. 74, Bridgford-road, Nottingham.

WANTED, by young Violinist, smart appearance, perm. or odd engts.; dep. or augt.; cinema, dance, exp.; London. 129, Mansfield-road, N.W.3.

WANTED Known, young Violinist, desiring experience, accept low wage; cinema or hotel rep. or otherwise; anywhere. Box 676, "The Era."

WANTED, engt. in Isle of Man by experienced Violinist; free Jan. 5; good ref. Apply, Box 677, "The Era."

WANTED, by popular live Manchester dance Violinist (young), engagement in London only, with good band. A. WALLACE, 53, Hazel-road, Kensal Rise, N.W.10.

WANTED, Engagements by experienced young Dance Violinist; strong tone; able to lead; vacant Christmas. 'Phone City 7130. GREGORY, 58, Rochester-road N.W.1.

WANTED, by experienced Dance Violinist, Engagements; disengaged Dec. 26 and 27. H., 12, Gt. College-street, N.W.1.

WANTED, in Brighton or Hove, engagement by good and experienced Violinist. Box 668, "The Era."

WANTED, by first-class Violinist engt.; 10 years' experience; good references. R. D., 8, Hammond-street, Preston.

WANTED, by gent., engt., First Violin or Viola; M.U. terms; exp. var. cinema, &c. NICHOLLS, 9, Levens-grove, Blackpool.

WANTED Known, experienced Violinist open for deputising; cinema dance. 2, County-grove, S.E.5.

WANTED, by lady Violiniste (Rep.), orches. engt.; Christmas or longer; dance, hotel, café. Box 455, "The Era."

WANTED, change by exp. Repetiteur, permanency; South Coast preferred; at liberty any time from two weeks. Write, Box 672, "The Era."

WANTED, engagement by Viola; powerful, refined; any business; solos; M.U. PARSONS, 22, Park-view, Down-lane, Tottenham.

WANTED, by first-class Viola Player, engagement. T. L. REECE, 16, St. John's-buildings, Bath, Somerset.

WANTED Known, 'Celliste; experienced; hotel, café, cinema; now disengaged; open for odd dates Christmas. 24, Manchester-street, W.1.

WANTED, by 'Cellist, lady, thoroughly experienced, Engagement; cinema, dances, &c. 56, Duncan-terrace, Islington, N.1.

WANTED, by first-class lady 'Cellist, engt. or good deputising; exp. Morton, Alder, Tavan, &c.; full tone. 'Phone, Finchley 3034.

WANTED, by experienced 'Cellist (gent.), at liberty for deputising. Write, HOWELL, 293, Ladbroke-grove, North Kensington, W.10.

WANTED Known, experienced 'Celliste open to Engagement; deputy or permanent; café, cinema, or hotel. 'CELLISTE, 115, Warwick-street, S.W.1.

WANTED, by Solo and Orchestral 'Cellist, good offers; cinema; two weeks' notice to be at lib. Box 679, "The Era."

WANTED, engagement by Double Bass; thoroughly experienced in all lines; steady and reliable. BASSO, 119, Tufnell Park-road, N.

WANTED Known, first-class D. Bass at liberty; experienced every first-class business. E. NICHOLLS, 38, Chestnut-walk, Worcester.

WANTED, Engt. or Dep., by smart young D. Bass; any bus. BASSO, 57, Gt. Cambridge-street, London. 'Phone: Clissold 5269.

WANTED, engt. by exp. Flautist; good refs.; disengaged Jan. 5. O. HUBERT, Palladium, Llandudno.

WANTED, Engagement, by Oboeist; disengaged; capable and experienced; all lines; offers invited. ALBERT BARRETT, 81, Goodwin-street, Hull.

WANTED, Engagement, Oboe; disengaged; all lines; will accept permanent or odd weeks; audition if required. Offers, C. BRANDES, 22, Harriet-street, Birkenhead, Ches.

WANTED, by OBOE WOODLAND, would deputise; season ticket to London; double Saxophone. 15, Lancaster gardens, Southend.

WANTED, by Clarinet, doubling E flat alto Saxophone and Banjoline ex-Guards); West-End terms only. 36, Dorset-street, Baker-street, W.1.

WANTED, engt. by Clarinet, known; experienced in any business; Lon. or sub. G., 135, Bensham-lane, Thornton Heath.

WANTED, Engagement by Solo Clart.; thor. exp.; any bus.; splendid refs.; both pitches. 40, St. Paul's-street, Islington.

WANTED Known, Saxophonist (E flat alto), doubling E flat and B flat Clarinet, has some odd dates disengaged; sight reader, first-class tone. 106, Heath st., N.W.3. 'Phone, Hampstead 3807.

WANTED, by E flat alto Sax., doubling Clarinet, odd dates; Fridays booked; professional musician; copious library; moderate terms. E. S., 3 Laburnum-terrace, Grove-road, Mitcham. 'Phone, Cit. 1811.

WANTED, by smart young alto Saxophonist (low pitch), to join good class amateur dance combination or odd dates; town or near. Replies, Box 671, "The Era."

WANTED, Engt. by Sax., E-flat Alto; disengaged. TILLING, 41, Westbourne-terrace North, Paddington, W.2. Phone: Padd. 4682.

MUSICIANS' WANTS.

WANTED, by E flat Saxophonist, dance engagements. F. S., 55, Millbrook-road, S.W.9.

WANTED, engagement as First or Second Cornet; Panto. or Variety; good refs. HOYLE, 25, Oxford-street, Preston.

WANTED, by Trombonist, dance engt., reliable; experienced; maries good; odd dates; deputise or perm. TROMBONE, 33, Trinity-square, Southwark, S.E.1.

WANTED, engagement by first-class Trombone; any business; Symphony to Jazz. Box 682, "The Era."

WANTED, engt. by Orchestral Organiste, disengaged, or Relief Pianiste; large library; would deputise. 119, Bedford-road, Clapham.

WANTED, Deputising for Christmas or permanency, thoroughly experienced Orchestral Organist; brilliant Solo Pianist. Hampstead 1395.

WANTED, engt. by Orch. Organist (male), Engtd; London or workable distance; mod. sal.; deputise short notice. 24, Elmgrove, Hammersmith, W.6.

WANTED, by first-class lady Pianiste, hotel or café engagement in London; thoroughly experienced; extensive library; can supply Trio. Box 158, "The Era."

WANTED, by Pianiste; smart, experienced; odd or perm. evening engagements. PIANISTE, 181, Ravenslea-road, Balham.

WANTED, by Pianiste and Violiniste, change (together or separate); cinema, theatre, hotel, café. JANET C. DICKS, 6, Huntly-road, Fairfield, Liverpool.

WANTED, by young lady, brilliant Pianiste, engt.; good sight reader, memorist, composer "Thrills" (valse), &c. 8, St. Edwards-road, Gosport.

WANTED Known, Orchestral Pianiste, thoroughly experienced, musical, good reader, available for DEPUTISING (LONDON) AT SHORT NOTICE. Booked Christmas week. MISS PIETERSEN, 8, Anerley-hill, S.E.19.

WANTED Known, young lady Pianiste would like to join Dance Orchestra, or would deputise at moment's notice; dances, dinners, &c.; low fee. 28, Pembury-grove, Clapton, N.E.5.

WANTED Known, Orch. Pianiste (12 months' exp.) can deputise one day weekly in small orchestra; only fare required. Box 684, "The Era."

WANTED Known, Orchestral-Pianist, disengaged; any bus.
For particulars,
'Phone Walthamstow 1188.

WANTED, by Pianist, engagement, cinema; genuine all-round musician; double Harmonium and Violin; experienced; terms moderate; vacant Jan. 5; permanency desired. PIANIST, 44, Eastpark, Crawley, Sussex.

WANTED, ENGT. BY SMART YOUNG EXPERIENCED DANCE PIANIST. JUST COMPLETING LONG WEST-END ENGAGEMENT; SHORTLY DISENGAGED. BOX 670, "THE ERA."

WANTED, by experienced Dance Pianist, Engagements; disengaged Dec. 26 and 27. L., 27, Jeffreys-street, N.W.1.

WANTED, Even. Engts. by first-class Dance Pianist, with or without banjoist or drummer; latest library; perfect rhythm or synco.; smart, young, vocalist. GRAY, 3, Park-avenue, Bounds Green-road, Wood Green, N.22, or 'phone, Gerrard 6247.

WANTED Known, cinema Pianist, solo and relief; just concluded seven years' engagement Imperial Picture Theatre, Highbury; extensive library; speciality picture fitting; excellent references. MACKIE, 37, Highbury-hill, N.5. 'Phone, North 4403.

WANTED Known, Thoroughly Experienced, Reliable Orchestral Pianist disengaged; London only. L.R.A.M., 39a, St. George's-road, N.W.6. 'Phone, Hampstead 1240.

WANTED, by Pic. Piano-Organ (solo); gent. 10, Swing Gate, Berkhamsted, Herts. Any dis.

WANTED, engagement by
DE GABRIELE,
Absolutely Tip-top Orches. Pianist.
First-class Midland Hall preferred.
75, Central-drive, Blackpool.

WANTED Known, disengaged, first-class Harpiste; could double piano. 17, Elmhurst-mansions, Edgley-road, Clapham.

WANTED, Engagement, by Lady Banjoist; London or provinces; dance work preferred. B. STANLEY, 19, Offley-road, Kennington Gate, S.W.9.

WANTED, engt. by Banjo; correct chords; ex. vocalist; dbg. Drums; Orchestral if desired; town, &c. WARNER, 7, Robert-st., W.C.1. Mayfair 6517.

WANTED Known, first-class Banjoist, at liberty; odd nights and Sunday; first-class offers only. Address, Box 519, "The Era."

WANTED Known, experienced, reliable Dance Banjoist, at liberty; full correct chords and rhythm; doubling Alto Sax BRYCE, 145, High Holborn, W.C.1. 'Phone, Museum 5187.

WANTED, by Tenor Banjoist, Evening Engagements; good sight reader and rhythm. 29, Tabley-road, Tufnell Park, N.7.

WANTED KNOWN, BANJOIST; FULL CHORD AND SOLO, DESIRES CHANGE; ANYWHERE; NO GRUMBLING. BOX 675, "THE ERA."

WANTED, by experienced Banjoist, Engagements; willing to join dance band. E., 7, Kingston House, Camden-street, N.W.1.

WANTED, Even. Engts. by reliable and experienced Dance Banjoist; can play with or without music; terms reasonable. CAWLEY, 137, Alscot-road, S.E.1, or 'phone, Vic. 5219.

WANTED, by Banjoist, exp., own parts, engagement. 21, Albion-square, Dalston, E.8.

WANTED, engagements by Banjo, doubling Sax.; now at liberty. BOYCE, 41, Westbourne-terrace North, Paddington, W.2. Padd. 4682.

WANTED, engagement by lady Drummer-Relief Pianiste; exp. cinema. Box 590, "The Era."

WANTED, Engts. by smart, exp. Drummer, doubling Alto Sax. and Violin. STEER, 317, Milkwood-rd., Herne Hill, S.E.24.

WANTED, by good Double Drummer, Tymps., &c., engagement; cinema; experienced; or deputise Sundays. Box 674, "The Era."

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"I WONDER WHAT'S BECOME OF SALLY?"

"KENTUCKY SURE AS YOU'RE BORN."

"DREAM DADDY"

THEATRICAL GOSSIP.

Old Drury's Christmas Production—A Welcome Return—The Travelling Players.

Old Drury's Christmas Production.

Shakespeare's "Midsummer Night's Dream" will be presented at Drury Lane on Boxing Day, under the direction of Basil Dean. The play will be staged with Mendelssohn's music and with ballets by Fokine. A brilliant cast will include Frank Cellier, Mary Clare, G. Frangcon Davies, Edith Evans, Robert Harris, H. O. Nicholson, D. Hay Petrie, Leon Quartermaine, Athene Seyler, and Wilfrid Walters. Performances will be given twice daily from December 27 to Jan. 3.

Other Christmas Shows.

Further productions during the holiday season include: (To-night) "Alf.'s Button" at the Princes; "Six-Cylinder Love," at the Garrick; "Dick Whittington," at the New Oxford. (Boxing Day): "Treasure Island," at the Strand; "Where the Rainbow Ends," at the Holborn Empire; "The Forty Thieves," at the Lyceum; "The Philanderers," at the Everyman; "Mother Goose," at the Hippodrome; "Dick Whittington," at the King's, Hammersmith; "Cinderella," at Wimbledon; "The Windmill Man," at the Victoria Palace; and "Aladdin," at the Kennington.

Miss Lillian Noris.

Miss Lillian Noris, who has just concluded a two years' engagement with Mme. Pavlova, and was formerly the leader of the English Corps de Ballet which Mme. Karsavina presented at the Coliseum and elsewhere, has been engaged as principal dancer for the "Cinderella" pantomime at the Grand Theatre, Fulham.

"The Creaking Chair."

London Successful Productions, Ltd., by arrangement with Messrs. C. Aubrey Smith and Martin Sabine, will start a long tour of "The Creaking Chair" at the Theatre Royal, Chatham, on Jan. 5. A strong company has been engaged. Mr. Charles Howard is the business manager.

Return of Miss Phyllis Dare.

Miss Phyllis Dare has returned from her holiday in the South of France, and will reappear in "The Street Singer," at the Lyric Theatre, on Boxing Day.

"The Wandering Jew."

In consequence of Miss Isobel Elsom having to leave the cast of "The Wandering Jew," the following rearrangements have been made:—Miss Jessie Winter has taken up Miss Elsom's part of Joanne de Beaudricourt in Phase 2, and Miss Ethel Carrington has resumed her original rôle of Gianella in the third phase. The New Theatre will be closed this week until Boxing Day, when Mr. Lang will reopen with a special matinée. There will also be special matinées of "The Wandering Jew" on Monday, Tuesday, and Thursday next week.

The Travelling Players.

The Arts League Travelling Theatre Company will give a short season at King George's Hall, Caroline-street, Tottenham Court-road, from Jan. 7-24. The programme will be practically the same as that presented during their 16 weeks' Scottish tour, which ended last Saturday. It will include a verse play by Gorden Bottomley, called "Midsummer Eve," "The King's Wooing," by Ernest O'Riordan, and other one-act plays.

People's League of Health Matinée.

A benefit performance in aid of the People's League of Health (of which the King is patron) will be given at the Palladium on Sunday, Jan. 18, at 3. Sir John Martin-Harvey has promised to be the organiser, and a number of distinguished artists will appear in the programme.

Eddie Morris.

By an oversight in our second notice of "Poppy" at the Gaiety, which appeared in last week's issue, we omitted to mention that amusing comedian, Mr. Eddie Morris, whose impersonation of Mr. Pottle, the dapper volatile lawyer, contributes greatly to the success.

Lee White and Clay Smith.

Miss Lee White and Mr. Clay Smith left England recently with their entire company for the Printania Theatre, Cairo, where they commence another world tour. This tour will be the most extended journey yet made by these popular artists. It embraces Cairo, Bombay, Calcutta, Rangoon, Singapore, Hong Kong, Shanghai, Manila, Melbourne, Sydney, Dunedin, Christchurch, Auckland, Durban, Johannesburg, Cape Town, Buenos Aires, Rio, Monte Video, Californian Coast, and a return to England through Canada.

Stratford Pantomime.

"Dick Whittington" will be the subject of this year's pantomime at the Borough Theatre, Stratford. The book will, as usual, be by Mr. Fred Fredericks, the proprietor, and Mr. Percy Ford, the manager. The cast includes Miss Eva Ellis, as Dick; Miss Moya Nugent, as Alice; Mr. Ted Waite, as Idle Jack; Mr. Ally Attwell, cook; Mr. Bryn Gwyn, Emperor; Miss Hilda Marcelle, Spirit of the Chimes; Mr. Franklin Silver, Fitzwarren; Mlle. Susette, Emperor's daughter; Bray and Sweeney; Captain and Mate; and Mr. Chris Rapiers, Cat. The pantomime will open on Boxing Day afternoon for the usual six weeks' run.

Boots for the Bairns Fund.

The third annual pantomime matinée for the Boots for the Bairns Fund will be held at the Theatre Royal, Leeds, on Monday, Feb. 6. The programme will be provided by panto. stars from the two Leeds theatres, the Prince's Theatre, Bradford, and other theatres. Mr. Francis Laidler, proprietor of the Theatre Royal, Leeds, hopes to realise at least £1,000 for the Fund.

"Interludes" Ball.

The balls run by the well-known play-producing society the Interlude Players, are always great successes, and doubtless the one to be given at Prince's Galleries, on Monday, Dec. 29, will be no exception to the rule. Tickets may be obtained of Miss Di Forbes, Three Arts Club, N.W.1.

The Oxford Players.

Beginning on Jan. 19, the programme of the Oxford Players for the Hilary Term, 1925 includes "The Earth" (J. B. Fagan); "The Cherry Orchard" (Tchehov); "Smith" (Somerset Maugham); "The Twelve Pound Look" (Barrie); "Overruled" (Shaw); "The Country Cousin" (Turgenev); "The Admirable Crichton" (Barrie); "The Masque of Venice" (Gribble); "The First and the Last" (Galsworthy); "The Workhouse Ward" (Lady Gregory); "Wurzel Flummery" (Milne); "Heartbreak House" (Shaw).

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

G. George, Thurs., Dec. 25.
Langhorne Burton, Thurs., Dec. 25.
Adele Levey, Fri., Dec. 26.
H. Stanley, Sat., Dec. 27.
Julia James, Sun., Dec. 28.
Olive M. Pitt, Sun., Dec. 28.
Godfrey Clarke, Mon., Dec. 29.
Chas. Quartermaine, Tues., Dec. 30.

"RATTLES"

At the Alexandra, Stoke Newington.

This "mélange" in fifteen "Rattles," with Ida Crispi as principal, is an ideal entertainment of its kind. Whether as "Miss Revue," a dashing officer of a well-trained squad, an illiterate landlady, an Italian maid, or other character, Miss Crispi is absolutely "it." She shares the principal honours with Uty Rowland, who is quaintly and naturally comic as a mayor, drill sergeant, waiter, bookmaker, and in about a dozen other well-studied sketches. Pip Powell is sound and good in his various parts; Harry Hanson vocally is an agreeable lover; Teddy Fynch rattles the roof in "A Knight of the Road" and other effective numbers, and displays much histrionic talent; and Gipsey Dawn's soprano voice is a tower of strength. Particularly worthy of mention as a vocalist is Atkin Baker, who is also conductor of the band in "Out of a Million." The Rodney-Hudson Girls are an attractive feature, and each one exhibits special gifts. The scenery and dresses are remarkably good.

"POPPY" NO. 1 TOURING COMPANY.

By the courtesy of the Gaiety management we were given an opportunity on Friday last of seeing a performance by the touring company which is to play "Poppy" in the provinces, and is at the Grand Theatre, Blackpool, this week and next. What was particularly interesting was to see Miss Faith Bevan in the leading part, for this clever actress has a very attractive and winning personality, and her acting is far above the average of that usually seen in musical comedy. She gave a graceful performance throughout. Mr. George Gregory has Mr. Berry's part of Professor McGargle, and he is irresistibly funny in all his scenes. The fascinating Mary has a most vivacious representative in one of the gayest and light-hearted comediennes we have seen for some time, Miss Nora Raylance. Pottle is taken very slickly and amusingly by Mr. Sidney Keith; Mr. Laurence Barclay, who has an excellent voice, is very good as Sergeant Sniffen; as are Miss Mary Clarke as the Countess and Mr. J. Whiggan as the hero. There is a good-looking chorus of girls, all of whom wear their pretty costumes well and sing and dance very brightly.

(*Continued from col. 6.*)

Mr. Campbell Gullan made a very sincere figure as the Rector, and acted with a good deal of feeling and not a little tenderness in the well-written scenes with his reprobate son. Miss Joan Vivian-Rees played charmingly the part of the daughter, and Mr. Frederick T. Cooper, who seems doomed to act dissolute young men, was excellent as Gerald. Possibly, however, the best performance was given by Mr. George Merritt as the indignant blacksmith. His three scenes were conducted with great strength and vigour, and the whole characterisation was touched in with dignity and fine feeling. Miss Beatrix Thomson, with little to say, managed to get a good deal of character into the part of a young girl. Miss Clare Greet did well as a vague sort of aunt who was installed in the household, and there were bright little studies from Miss Margaret Carter, Mr. Eliot Makeham and Mr. Cyril Nash. Miss Marie Dainton carried off her long speech in the last act with a good deal of spirit.

The play was produced by Mr. Milton Rosmer.

"POLLYANNA."

At the St. James's.

The "Glad" Play, by Catherine Chisholm Cushing, Founded on the Novel by Eleanor H. Porter. Presented at the St. James's Theatre on Thursday, Dec. 18.

Mrs. Carmody	Alice Beet
Miss Caroll	Elizabeth Watson
Mrs. Gregg	Mary Brough
Nancy	Maire O'Neill
Polly Harrington	Grace Lane
Pollyanna Whittier	Joan Barry
Jimmy Bean	Hugh Dempster
John Pendleton	Lyn Harding
Blinker Jones	Tom Reynolds
Dr. Chilton	Athole Stewart

Christmas may excuse the rather extravagant sentimentality of "Pollyanna," the "glad" play imported from America and presented at the St. James's Theatre on Thursday last, but there was hearty applause on the first night, largely owing, no doubt, to the altogether charming, unaffected acting of Miss Joan Barry, who in the principal part won their hearts. From her first joyous entrance this clever actress captured our affections, and if her part had been written with more discretion, and the grown-ups had resembled human beings, she would have swept us off our feet.

The word "Pollyanna" has now passed into the American language, where they talk of a "Pollyanna" girl. It means an apostle of gladness. If you have only one leg you can be glad that you haven't a pair of boots to keep clean; if no legs at all you rejoice that you can sit down all the time! It is a good game played discreetly. The Pollyanna in question is an orphan child of two missionaries, who sweeps down on an obscure English village (of course, it should have retained its nationality and been a New English village) in a whirlwind of gladness. She finds a prim, austere, but not unkindly, aunt nursing a thwarted love affair of ten years ago, and beyond the hedge of the garden a fearful ogre of a man living in a castle. The ogre becomes the king of the castle, and within a few minutes is converted from a gouty, bad-tempered gentleman into a delightful toy monarch with a paper crown. For "Pollyanna" becomes his "memory child," the daughter of the woman he had loved years before, and who was sent out to the missionary field by an unreasonable father as a penance for returning his affection. The king of the castle is anxious to adopt the ray of sunshine and to prevent this, Aunt Polly decides to send the child to a boarding school. On the way Pollyanna is knocked down by a motor-car and seriously injured; a cause for rejoicing, for thereby Pollyanna discovers that her aunt really loves her.

Five years later she is cured and falls into the rapturous arms of another orphan, the nice boy whom she had induced His Majesty to adopt in the second act. Meanwhile Aunt Polly has married her old lover, the local doctor.

The best part in the play fell to Miss Maire O'Neill, who plays a rough, plain-spoken and delightfully amusing Irish servant. It was an excellent performance. Mr. Lyn Harding hardly had a chance to remind us that he is one of the best actors in England, but he certainly entered into the spirit of the part of the toy monarch with praiseworthy zest and occasionally a touch of real feeling. Mr. Athole Stewart was good in the stagey part of the doctor, and Mr. Tom Reynolds revelled in the character of the faithful servant, Blinker Jones. The three "lady aiders," who lend amusing contrast to the first act, were brightly acted and well differentiated in characterisation by Miss Mary Brough, Miss Alice Beet and Miss Elizabeth Watson. Miss Grace Lane's charm of personality and sureness of acting did something to relieve the sentimentality of the character of Aunt Polly. Mr. Hugh Dempster was excellent in the last act as the grown-up orphan boy.

The play was produced by Mr. Reginald Denham, and Miss Joan Barry made a pretty little speech at the end.

"UNSEEING."

This new comedy, in 3 acts, written by Mr. Peter Godfrey, was produced at a special performance at the Gables Theatre, Surbiton, on Tuesday, the 16th. There are only three characters in the play—Olga Neil, David Neil (an artist), and Frances Hopper (the wife's friend). The husband and wife are leading an unhappy life, full of bickerings and quarrelling, though at heart in love with each other. David invites a friend to call, and his wife pleads with him not to do so. This makes him suspicious and he insists upon knowing why. In a dramatic scene Olga tells how she met the man in her early life, found out he was a criminal, caused him to be arrested, and now he is free fears he will have his revenge. In the last act David confesses his friend is not the man, but that he found on old letter and had pretended this deceit to extract a confession from her. The reconciliation of the pair brings down the curtain. The lighter vein of comedy is introduced by the friend, who poses as a strong-minded blue stocking, and the character is brightly written and was excellently played by Miss Winifred E. Andrews. Miss Molly Veners, tall and handsome, acted with much pathos and naturalness as Olga, especially while narrating her past sordid life, while Mr. Peter Godfrey, the author, undertook the part of David and was excellent throughout. The piece has much to recommend it. The writing is good, if at times a trifle too "modern," but its chief fault is that it is too short, the whole of the four scenes, with intervals, only taking about an hour and a half. It had a good reception.

THE SUNDAY PLAYERS.

"The Dance of Death."

The first part of "The Dance of Death," August Strindberg's play, was presented by the Sunday Players at St. George's Hall on Nov. 23. It is a grim and morbid study of human misery, which depends entirely for its effect on atmosphere. Here the players were not altogether well served by the English translation, in which several phrases almost reduced the play at critical moments to bathos. In less capable hands this might have proved fatal, but so strong and so sincere was the acting of Mr. George Merrill and Miss Sybil Arundale that the characters succeeded in holding the attention of the audience.

The play deals with the marriage of two of the most abnormal temperaments that even a Strindberg could conceive—Edgar, a captain of coast artillery, and his wife Alice, formerly an actress. For twenty-five years, living in a fortress off the coast of Sweden, they have hated each other, until now the tense climax has come. Alice's whole being is obsessed with the craving for her husband's death, and her consequent liberty. After the arrival of a kinsman, Curt, the husband has a heart attack which might prove fatal, to the wife's malignant joy. His close encounter with death makes Edgar visualise life from a different standpoint, and the first half closes on the faint hope of reconciliation. There is something almost great about the character of the husband. His whole life has been a series of deep humiliations and excessive suffering, but at each new blow, with a grand gesture, he sweeps it behind and steps forward to face the next. He is "the master of his fate," and one feels that with an understanding wife he might indeed have become great.

In the second half, played on Sunday evening last, at St. George's Hall, Edgar, still pursuing what he imagines to be the best course in his fight for his own and his family's existence, brings about the complete humiliation of his kinsman, Curt. With this is interwoven the pathetic, tortured love-story of Judith, Alice's daughter, and Alan, the son of Curt. Fortunately, we are allowed to suppose that this will turn out happily!

Mr. George Merrill's performance as Edgar was very fine, as also was that of Miss Sybil Arundale as Alice, especially in the more emotional scenes, when she acted with power and moving sincerity. Curt was played with dignity and quiet strength by Mr. Paul Smythe. Mr. Colin Keith-Johnstone gave a moving study of the tortured, love-sick youth, and Miss Sylvia Willoughby made Judith, the captain's rather hard little daughter, seem a quite credible human being. Smaller parts were all well handled by Miss Leila Verney, Mr. Hugh Johnson and Mr. Keith Pigott.

The play was followed by

"Playing With Fire,"

a comedy by August Strindberg. Even the comedy had a tinge of the tortuous and distorted. A "happy" family, living for the summer under the same roof, are all at odds with one another. The wife is sure that her husband is in love with the cousin; the husband suspects his wife of an affair with his friend; and even the father is suspect, too, of an "amour." There are some very amusing situations, and the dialogue is very funny. It was exceedingly well played by all concerned, but particularly by Miss Enid Lindsey as the daughter, Mr. John Longdon as the son, and Mr. Arthur Ewart as the friend.

"THE VORTEX,"

Transferred to the Royalty.

Mr. Noel Coward's interesting play, "The Vortex," was fully noticed when it was produced at the Everyman on Nov. 25, and our prediction that it would be transferred to the West-End at any early date has been fulfilled. The reception at the Royalty on Tuesday of last week—when the play was presented by Mr. Norman Macdermott, in conjunction with Messrs. Alban B. Limpus and Charles Kenyon—was most enthusiastic, and there is litle doubt that Mr. Coward's cleverly constructed and arresting critical satire is in for a long run. We can add little to our previous notice. Seeing "The Vortex" again strengthens our opinion that the author is a very promising young dramatist. Undeniably unpleasant in its subject, the play culminates with a fine sense of inevitability in one of the strongest last acts of any modern play.

With one exception the cast remains as before. Miss Lilian Braithwaite and Mr. Coward give magnificent performances as the foolish mother and her neurotic son. Their acting should not be missed. Miss Molly Kerr still strikingly represents the modern young girl, Bunty; Mr. F. Kinsey Peile acts a middle-aged flaneur with flair and distinction, and there is a sincere piece of acting from Miss Mary Robson as the common-sensical friend, Helen Saville. Miss Millie Sim, Mr. Bromley Davenport, Mr. Alan Hollis and Mr. Ivor Barnard do well in other parts, and the small part of the maid is now played by Miss Kathleen Blake.

"The Vortex" has now been published by Ernest Benn, Limited, in their series of Contemporary British Dramatists (5s. net, cloth; and 3s. 6d. net, paper), which also includes another play by Mr. Noel Coward, entitled "The Rat-trap."

FROCKS AND FANCIES.

The Lure of Black and Blanchards—Silver and Green—Put Brown with Pink—Those Bronze Shoes—A Rival to Batik.

Merry Christmas, everybody—and may you be able to buy all you want for ever!

Princess Galitzine, otherwise Francois Duret, was responsible for last week's dress parade at Blanchard's Club, and I thought her black frocks were by far the most attractive. In many of them she used reversible material—alternate bands of dull and shiny material. Then, of course, there was the new and fascinating *cotelé* which is so marvellously effective, made into the slim, simple frocks and coats which were a feature of this show. One of the most charming of these had a scarf collar which ended in a big diamonte ornament.

Some Other Frocks.

One of the loveliest of the evening frocks was of black and silver lace—the lace very fine, and much more silver than black. This had simulated panels, which were fur-edged. Another I thought worthy of a mental note was in pink—very simple, like the rest of them, but an outstanding note was the huge bronze bow poised on one hip. Yet one more lingers in my memory—a long bodice allied to a slightly flared skirt, three black tassels ornamented the bodice, which was cut in points to meet the skirt, the actual join being hidden by bands of "corrugated" material.

Amusing.

They are really amusing, these weekly fashion parades at Blanchard's, speaking from an audience point of view. For rival dressmakers arrive with parties, and sit round the room making disparaging remarks as the mannequins saunter round. Some of the conversations overheard are really awfully funny, and I discovered that the men were really sterner critics than the women.

Jade and Silver.

When I ran into Mrs. Lyle Humphry, that well-known dancer, a few nights ago she was wearing the loveliest slim opera coat. It was made of oxydised lamé—so much newer than the very shiny sort, and so much easier to wear! There was a yoke of vivid jade green velvet, and the yoke effect was suggested again by a shaped band of the velvet just below the knees, while fluffy little green ostrich feather fronds waved from the collar.

Piccadilly Revels.

Some of the new frocks Dolly Tree has designed for "The Girls" are particularly effective, I thought, when I spent some time at the Piccadilly Playtime at the end of last week. Practically backless bodices of gold tissue were allied to abbreviated skirts of chenille strands—chiefly in red, but with touches of black and orange. These they wore when they acted as a chorus to the delightful Fooshee sisters, one of whom, by the way, wrote the "Baby Sister Blues," in which the Duncan Sisters made such a tremendous hit over here.

"Kiddy" Frocks.

For one of their numbers they wore "kiddy" frocks of white marocain with a deep border of that most delicious of all colours, "Alice" blue, lightly embroidered, and they had little yokes of the same colour. Going up with them into their dressing-room, they showed me other frocks, of which I loved a little pink taffetas one with underskirt of rows and rows of tiny brown tulle frills.

The Shoes of the Moment.

The shoes of the moment are brown or bronze. Most of the mannequins, I notice, now wear a shade of brown satin shoe with a single strap, and at many a dance club most of the feet twinkling on the floor are shod in bronze of the ordinary court shape, devoid of buckle, bow, or strap.

Joan Barry's One Frock.

Joan Barry only has one frock that can be called a frock in "Pollyanna," but it really is one of the sweetest young-girl gowns I have ever seen. It looked exactly like spangled net, but was really a much thicker and softer material, and made with a slightly godet skirt springing out from a deep rounded bodice with a cloak to match, the collar of which was made of enormous flowers of all colours. Even in this she managed to look about sixteen, instead of a young matron!

Red for Christmas.

There is always an outbreak of red round about Christmas, and this week I've seen a tremendous lot. At an afternoon party the other day there were three women in black coats with a lacquer design in red and gold and lacquer-red hats. It was quite a relief to see Lady Irene Curzon in bottle-green—which we are all to be wearing this spring if Paris has her way.

Hand-painted Frocks.

Batik has not by any means become de modé, but quite the newest thing are the hand-painted jumpers and frocks. I've just seen an advance spring jumper suit; the jumper was of fine stockinette painted all over by hand in a close design in a dull gold metal paint quite thinly applied, so that the pattern looked shadowy. Another frock—for the Riviera—was of crêpe-de-chine in cream, with the front and back panel hand-painted in black, and yet another evening dress was of lace, the flowers and leaves being coloured by some artistic brush.

"THE TYRANNY OF HOME."

At the Everyman.

Domestic Comedy, by W. Lemon Hall, Presented at the Everyman Theatre, on Tuesday, Dec. 16.

Randal	Fred O'Donovan
Olive Weatherby	Joan Vivian-Rees
Rev. Bernard Weatherby	Campbell Gullan
Mrs. Glanville	Clare Greet
Winnie Glanville	Beatrix Thomson
Vera Burton	Marie Dainton
Mrs. Elpingham	Margaret Carter
Major Elpingham	Eliot Makeham
Andrew Cobb	George Merritt
Gerald Weatherby	Frederick T. Cooper
Cyril Durlston	Cyril Nash

Mr. W. Lemon Hall, the author of "The Tyranny of Home," which was produced at the Everyman last week for a short run, by special arrangement with Mr. Norman Macdermott, is hardly an economical playwright, for our general impression at the end of the play is of a good deal of repetitive talk. One of the characters—Uncle Fraser's Nurse—seemed to have been introduced solely to emphasise the idea that home can be a tyranny. Miss Burton does this at great length in the last act, and all that she said had been fairly well underlined in the previous two acts. A not uninteresting theme has been treated a trifle too heavily; we longed for a sparkle or two of spirit and humour in the members of the family.

The interest is first centred in the Rev. Bernard Weatherby, a conscientious, mainly type of clergyman, and towards the end of the play the focus is shifted to the daughter, Olive, who acts as his housekeeper. Life in the very delightful country rectory (the setting was bright and tasteful, and altogether charming) might have been idyllic if the Rector had been allowed the peace and quiet necessary for his sermons. There are many petty tyrannies. The irascible old invalid, Uncle Fraser, who never appears, is one; but a ne'er-do-well son, Gerald, is the principal burden on the household. This weak-minded youth spends his evenings in the local hostelry, and, besides being a drain on the Rector's slender capital, undermines his father's influence in the village. Things are brought to a head when the blacksmith informs the Rector that Gerald has got his daughter into trouble. Arrangements are made to buy the boy a partnership in a New Zealand sheep farm, and eventually he is packed off to the other end of the earth out of harm's way. By this time we begin to realise the daughter's problem. She has refused the eligible curate because she is so necessary to her father and the household. After this splendid young cleric has left for a mission station in the South Seas Olive learns that the Rector is going to marry the lady of the manor, and that her future life will be to minister to Uncle Fraser, who has been speculating and has had to get rid of his nurse. At the end she shows a certain amount of spirit by her decision to write to her curate at Marseilles. But Uncle Fraser remained—and we were left wondering what the lady of the manor would make of this disgruntled old gentleman when she took charge of the Rector's household.

(*Continued at foot of Col. 2.*)

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THE REALM OF MUSIC.

MR. JOHN COATES.

Singing a Christmas programme at Æolian Hall, Mr. John Coates told us that in carols we had the earliest form of the mysteries; they were, he said, the parents of the "drama." Now the worst of adopting that idea—or the best of it, if you happen to be a Coates—is that if you undertake to sing carols you must also act them. He can act; and he does act: with voice and face, mind and heart—all himself. He turns out his own character to make room for others, transforms himself before your eyes. In "Balulalow," Warlock's setting of the 16th century words, he made the vision of the shepherds and the wise men kneeling at the manger as plain to our inner sight as it certainly was to his as he sang, and drew so tender a picture—a St. Francis' picture—of "The Knight of Bethlehem," as to bring tears to the eyes. In "Voici Noël" it was a good village curé that we heard trying with all his heart to get the spirit of Christmas, the wonder and the mystery, as well as the fun and the joy of it, into the youngsters' hearts and minds; his cassock and bands were almost as plain to see as though Mr. Coates had put them on. This dramatic-pictorial quality gives life to all he sings. He did not need to tell us—though we were glad he did, too, because his spur-of-the-moment prefaces made him seem one of us rather than a performer singing to an audince—to describe to us beforehand the protagonists in "Qu'ils sont doux" and "Entendez-vous le carillon du Verre." There they stood in the voice and the flesh—a generous thirst their one common denominator. One could go on; but it must be enough that the programme contained festive songs old and new as well as carols old and new, and that the audience could hardly be persuaded to go away at the end of it, though they had already had most of it twice over.

ORIANA MADRIGAL SOCIETY.

Perhaps Mr. Charles Kennedy Scott had the idea in mind; and perhaps he had not. But anyhow, the programme he drew up for the Oriana Madrigal Society to sing at Æolian Hall was a sort of picture in music of what we all like to think, or at any rate the old-fashioned among us, is the real English Christmas—the Dickens Christmas First, the ceremony of present-giving and receiving; and in "The Twelve Days of Christmas" (Frederic Austin's arrangement) we had an array of presents to beat all the West End: a partridge in a pear tree, four "calling" birds, three French hens, and turtle-doves, and gold rings, with "ladies dancing" and "lords a-leaping" and other splendours fit for the festivities that should crown the perfect "Day." Then the church service, of course, for all good Christians, with Palestrina's music that brought the meaning of Christmas to congregations in the 16th century and carols by Martin Shaw and Cyril Rootham to bring it home to us to-day. And afterwards the sober walk home through fields that should by rights be white fields and so seldom are, set to music in delightful old carols, one of them from Provence, which Mr. Kennedy Scott has arranged for voice with accompaniment of cor anglais (played by Mr. James McDonagh). To usher in the guests there was Holst's "Welcome Song," and as a substitute for the "flowing bowl," Vaughan William's "Wassail," which did as much to warm the heart as real wassail could. The hall was full. The audience enjoyed the performances and the singers evidently enjoyed both singing and pleasing. It was a happy evening.

MISS ALEXANDRA CAREY.

Miss Alexandra Carey, soprano, gave a recital in Wigmore Hall. She has a fine big voice, fit for opera as far as power and extension go. And its quality is dramatic. The timbre lent poignancy to Rachmaninov's despairing "Harvest of Sorrow." But the range of expression is limited by a difficulty in getting the voice to move easily and swiftly. Listening to lighter songs, one has a sensation of stubbornness and stiffness, of a lack of even flow. It is probably a question of "poise," of a failure on the part of the column of breath to give constant, unvarying support. There was "choppiness" and ponderosity about Graham Peel's "Loveliest of Trees" where all should have been flowing and light as a breath. On the other hand, Henschel's "Morning Hymn" was sung with no little effect—the broad style is the one that suits Miss Carey best. Tchaikovsky's "Legend" was rather spoilt by a tendency to attitudinise. It may be suggested that the more simply this sort of thing is done the better—without movement or gesture whatever. Miss Ellen Bowick gave some recitations, and Miss Mildred McCheane played the piano accompaniments.

MR. FRANCISZEK GOLDENBERG.

The Polish pianist, Mr. Franciszek Goldenberg, giving a farewell recital before a tour in foreign parts, played the Liszt Sonata in B minor, Schumann's "Kreisleriana," and a group composed of two pieces by D. Alaleona, de Falla's "Homenaje" (pour le tombeau de Debussy), Frank Bridges' "Fireflies," and a Brahms Capriccio and Rhapsodie. Last time Mr. Goldenberg was here he gave us Schumann — the "Fantasiestücke." The "Kreisleriana" suit him better, though even in these, finely as he played them, he showed some incapacity to grasp the characteristic Teutonic combination of playfulness and emotionalism. But it is doubtful whether it is given to any pianist to be an equally good interpreter of Schumann as of Liszt. And Mr. Goldenberg made a very great impression in the sonata. It was a performance that lifted one off one's feet; made one forget how much of the music is the merely "effective" stuff lesser players show it to be. It placed him in the front rank, not alone because of the breath-taking brilliance of the technique it revealed, but for the sustained grandeur of the conception.

Alaleona's little pieces are delightful. The second, "Biancospino" (Hawthorn) would do as well for daffodils "taking the March winds." The character of all the six things in the group was ably defined, and all were brilliantly played.

MISS URSULA NETTLESHIP.

Miss Ursula Nettleship never fails us when it is a question of getting together a programme worth hearing. This time, at Wigmore Hall, she gave us some of the less known songs of Wolf and Fauré, and with the support of the Snow String Quartet, Rameau's lovely "Air tendre," Byrd's "Cradle Song" and another, and an aria of Purcell, "The Aspiration," that nobody ever sings, probably because its demands on the singer's vocal and interpretative powers are great. The colour of Miss Nettleship's tone is too uniform and not rich enough for a song expressing so many shades of emotion, but she sang it with commendable sincerity and understanding. She also sang some old duets with Mr. John Goss. The one by Dowland did not lie comfortably for her voice, but Morley's "Sweet Nymph" sounded delightful; and so did Bartlett's "Whither Runneth, My Sweetheart?" This, generally sung by a solo voice, is better for two; the tossing of the phrases from one to the other carries out the idea of the chasing and the "ketching" that is, as the words say, such a "pretty thing." Mr. Goss gave a first performance of four songs by E. J. Moeran, settings of poems from "The Shropshire Lad." There is a strong suggestion of "Wenlock Edge" in the first, but the others are more original. All are direct in expression and effectively written for the voice. Mr. O'Connor Morris played the piano accompaniments most ably.

MISS NESTA LLEWELLYN.

A very large audience supported Miss Nesta Llewellyn enthusiastically at her first appearance in Wigmore Hall. Warm applause at a début is, of course, not a rare phenomenon, but it is not often as well deserved. Miss Llewellyn has waited long enough for her style and understanding to develop, and that is what few young pianists have the patience to do. She had chosen a sufficiently representative programme and an exacting one, and her manner of dealing with it testified to an intelligent grasp of the essentials of each style, more than adequate technical skill, and an uncommon musical sense. An opening was made with a group comprising Bach's Prelude and Fugue in G ("48," book 2), Mozart's Fantasie in D minor, a Brahms Intermezzo and Capriccio, and the Arietta of Leonardo Leo. The big work was Chopin's B flat minor Sonata. Then came a modern group—Debussy, Ireland, Delius, de Falla, and afterwards more Chopin. In the G flat study the left hand was, perhaps, a little heavy, and the Mazurka (C sharp minor) rather uneven in its rhythm, but these were minor failings. Viewed as a whole, the recital was a success, and what was more encouraging, it promised still better things for the future.

BACH CHOIR AT THE R.C.M.

Seldom is the carrying out of a scheme for a memorial to a composer as fitting in all its circumstances as the concert given by the Bach Choir at the Royal College of Music, "In memory of Charles Villiers Stanford."

From 1885 until 1902 Stanford was the famous choir's conductor, and for many years—in fact, up to his death in the late spring—he had taught at the College. And it was one of his most distinguished pupils, Dr. Vaughan Williams, who now acted as conductor. Again, the singer of some of the favourite songs was Mr. Plunket Greene, life-long friend of the composer and admittedly the foremost among all interpreters of this side of Stanford's genius. The choir seemed to feel the significance of the occasion, for they rose splendidly to their task in the choruses of the "Stabat Mater." Their tone was beautiful, and they sang with fine effect in the dramatic moments, and with delicacy and subtlety at other times. The blend of the soloists' voices (Miss Elsie Suddaby, Miss Dilys Jones, Mr. John Adams, and Mr. George Parker) was notably good, but their singing was spoilt by unsteadiness. A fourfold tremolo can be a distressing thing. Two of the part-songs were in the programme, "The Blue Bird" and "O Breathe Not His Name." The former is one of the most beautiful the composer ever wrote; and "Fairy Lures," among the groups chosen by Mr. Plunket Greene, is certainly one of the most captivating of the whimsical songs. It was written only last year. The orchestra was the London Symphony. They played the Fourth Irish Rhapsody superbly.

MILLIONS FOR OPERA.

Mr. De Lara's Scheme.

There was a large gathering at the meeting called by Mr. Isidore de Lara at Claridge's Hotel to report the progress already made in his scheme for a permanent opera house. Mr. de Lara told his audience that no operatic company could succeed in London permanently until a theatre was built to seat at least 4,000. Recent events, he said, had confirmed that opinion. Given such a theatre, millions of people who had never been able to hear opera because of the high prices asked would get a stall for 5s. and a comfortable seat for 1s. For the building £1,000,000 must be raised, and another £1,000,000 for subsidy. So that this sum might be got together he was asking everybody to subscribe £1. No class was barred from subscribing, for the theatre was intended for all classes and all purses. And, of course, no limit would be imposed upon the generosity of patrons who felt inclined to give more. All the money already received had been paid into the National Provincial Bank of England in the joint names of himself and of a well-known chartered accountant, and not one penny would be touched until the first million was raised. A propaganda fund would be created by selling founders' boxes for £500, and founders' stalls for £100, and these would belong to the founders in perpetuity. Nothing like this scheme, he maintained, had ever been put before the public. It would succeed, and the reason why was that it was not a business proposition. Professional impresarios had not made any real appeal to the idealism of the great masses of this country. The people of Great Britain could no longer be deaf to the needs of the less endowed who were deprived of culture, and they must be alive to the humiliating fact that Britain alone among civilised countries did not possess a national theatre or a national opera house. Opera would certainly undergo radical changes in the future. A complete reform was imperative. With a rent-free theatre and a subsidy we could have fine performances, well rehearsed and perfect from every point of view. He asked subscribers present to form committees in their own circles, and to become chairmen or chairwomen of such committees for the propaganda of the scheme.

SUBSIDISED OPERA AT LAST.

The help, by subsidy, afforded to opera in every civilised European country, and withheld in this by successive Governments through many more years than one cares to count, is now to be extended to the British National Opera Company. Not, however, in the form of largesse from Westminster, but in that of a guarantee from the trustees of the Carnegie Fund. This was the important announcement Mr. Paget Bowman, the advisory director, made at the general meeting of the company held at Mortimer Hall on Friday. The company's losses, he said, were £33,789 up to the date of the last balance-sheet, July 31, and they had been faced with three alternatives. The first was to close down the season and wind up the company—to admit defeat. The second, to cut down the artists and the orchestra, who had doubled their voluntary sacrifices to enable the recent season to be given at all; but that course meant that they must relinquish the proud position they had attained, and to become a second- or third-rate affair. The third was that which they chose—to borrow on debentures sufficient to carry the season through, and to continue the plans for placing the company on a firmer basis. In pursuance of one of these plans they had placed proposals before the Carnegie Trustees and had obtained definite promise of a guarantee against loss on productions of six approved operas during the coming spring tour up to a limit of £6,000.

They had also conceived the idea of setting on foot the foundation of a National Trust for the furtherance of British opera, in the hope that many would be willing to entrust their money to distinguished and impartial trustees, who would retain the capital of the fund and apply the income only for the furtherance of the work. The scheme had been favourably received by several people in high and influential positions, and he had great hopes that before long the fund would be a substantial one, and firmly established. It must necessarily be a very large fund—£500,000 at least—and as time must elapse before it was big enough to provide a substantial income, they would shortly open a "Trust Income Endowment Fund," into which all small sums would be paid. In addition, they had started a system whereby each city they visited would ultimately form an annual guarantee fund against loss on periodical opera seasons.

Mr. A. Collins Rolfe has been re-engaged by the directors of the Bonnington Hotel, Southampton Row, to give his humorous and dramatic recitals on Christmas Day.

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THE GLASGOW PANTOMIMES.

"TOM, TOM, THE PIPER'S SON."

The Pavilion led the way on Monday, Dec. 15, in Glasgow, with the first of the local productions. It is being played twice nightly, and the opening performance was a great success. The Playgoers' Syndicate are responsible for the pantomime, "Tom, Tom, the Piper's Son," which is written and produced by Edward Marris. By permission of Harry McKelvie, that popular eccentric Scotch comedian, Tommy Lorne, is able to appear in the cast, and the comedy element is never in doubt. Not that he is alone in this department, for he is ably supported by a clever and energetic trio, consisting of Tommy Toms, rapidly making a place for himself as a comedian, and that smart and useful couple, Shields and Niblock. The fun waxes fast and furious when Tommy Lorne gets into his comic business, aided and abetted by the three comedians mentioned. Miss Ouida Macdermott is full of dash and go in the principal boy's part, acts with convincing thoroughness, and gets her songs across in telling style. These include "A Smile Will Go a Long, Long Way" (worked up until it becomes a leit-motif all through the panto.), "You're in Love," "My Kentucky Home," and "California," all of which proved highly popular. Miss Betty Green, as the principal girl, Cherry, is effective in a quiet and charming style, and sings and dances herself into favour very soon. All her vocal items are rendered with taste and charm. The principal boy and girl have a catchy duet, "From One Till Two," which took well. The Two Houstons have several very good comedy and song items, and all their business, both in their own, and in company with the other principals, was deservedly applauded. One of their best songs was a "Toy Soldier" ditty, and they have a smart impersonation of a ventriloquial turn. Miss Kitty Kirwan makes a humorous and attractive Dame, and ably bears her share of the funny business. Miss Eileen Connelly is a most charming Fairy, and her best song, "The Golden West," proves highly popular. Mr. Addison Yorke is dramatic and effective as the Bad Demon, and sings his share of the concerted music in telling fashion. Mr. Harry Burgon is general manager of the company, and appears as King Pig in the opening scene. Mr. Ian Lloyd Mackenzie appears as the father of Tom, the Piper, and has also the onerous duties of stage-manager. The plot is on familiar lines, with wicked demon, virtuous heroine, hard-up dame, and masterful young hero, so nothing more is required. The lyrics have been written by Mr. Harry Lowther. There is a lively chorus, a male quartette, and a very energetic troupe of dancers. Mr. Howard Croft conducted with his accustomed ability, and the entire production ran smoothly, even at the first production. One of the more elaborate scenes shows clocks of all ages and varieties, from grandfather, Dresden china, and cuckoo clocks, to the necessary morning alarm!

"THE FORTY THIEVES."

Moss' Empires have again entrusted their Christmas and New Year show at the Coliseum to Mr. Fred Collins, and right well has he justified their choice. "The Forty Thieves," produced on Tuesday, Dec. 16, is a step in advance of anything he has previously given us, and in scenery, dresses, principals, and all the special attractions that make for success in modern pantomime, he has been more than lavish.

The story lends itself to scenic splendour, and from the opening set, The Market Place of Baghdad, to the final glories of Ali Baba's Palace, we are treated to a number of beautiful scenes, including The Valley of Treasure, A Street in Baghdad, Inside the Cave, and The Courtyard of Ali Baba's Palace, all of which reflect the greatest credit on the scenic artist, Mr. Wm. Glover, jun., the worthy successor to an honoured name.

In his choice of principals Mr. Collins has wisely re-engaged Mr. G. H. Elliott for the leading part, and as Abdullah, the Captain of the Forty, he once again proved the hold he has on the affections of the Glasgow public. On in every scene, and with a change of costume for each, he is heard in a different vocal item every time, these including such catchy songs as "Carolina," "The Forty Thieves," "No. 1, No. 2," &c., and he revives "The Chocolate Major," with gratifying success, in addition to sharing a tuneful duet with Miss Emilie Hayes, "Any Way the Wind Blows," which proved very popular. Miss Hayes is the Morgiana of the cast, and plays her part with wistful charm, and has a striking song in "Out of the Golden West." Miss Kitty Evelyn as Ganem renews acquaintance with Glasgow audiences, to their quite evident delight, and, in addition to acting with taking abandon, she has a number of good songs to her credit, the most striking being "Sing It with a Ukulele," for which Mr. Collins provides a full stageful of choristers in a banjo and vocal accompaniment. Another catchy song she sings is "Honey Babe of Honolulu."

As comedians Messrs. McGregor and Hood are strong favourites here, and their comic business never fails to set the audience in roars of laughter. They work hard throughout and have a very funny duet with samples of dancing of all sorts and varieties that brought down the house. Mr. Dave Lee as Ali Baba shares the honours with Mr. George Hirste as the Dame, and both their business and their songs prove popular. The Dame made a great hit with "Sally, the Pride of the Ballet," with its Pavlova dancing, and Ali Baba's best ditties were "Go Long, Mule," and a medley starting with "On a Jury."

The young choristers had a taking item, when as fat policemen they sang and danced to the music of "The Policeman's Holiday." Messrs. M. W. Shevlin and Bert Poole effectively portray two of the robbers, Miss Eva Fenton is a charming Mustapha, and Miss Nancy Collins is the Fairy Sesame. Mr. Eddie Fay cleverly plays the onerous part of Ali's Donkey.

The specialities include Foy and Fey, in a very good acrobatic act, and the Melvin Quartette ably strengthen the musical side of the production, Frank Merton provides the ukelele ensemble, and Fred Collins' Royal Court Juveniles are smart youngsters.

Mr. Chas. Fox, resident conductor here, ably kept the musical forces in order, and Mr. Collins was called at the conclusion to voice his thanks for the hearty reception accorded his production.

"ALADDIN."

Grandeur is the keynote of "Aladdin," the new Wylie-Tate production at the Theatre Royal, and at the first performance on Wednesday last the audience were quick to appreciate the fact. The hearty applause accorded to scenery, dresses and ensembles showed that the efforts of the producers were in the right direction. The pantomime is played in fourteen scenes, with an interval after the sixth, and in place of the familiar curtain we have two sliding doors, decorated with Chinese panels appropriate to the subject, which cut off each scene in a new and novel manner. The special set scenes which caught the fancy of the audience were The City of Pekin, Within the Cave, The Garden of Jewels (a magnificent scene in which a curtain of electrical diamonds is used with dazzling effect), The Courtyard of Aladdin's Magical Palace, and the concluding scene, Plum Blossom Time.

In his choice of a company Mr. Julian Wylie has been very happy. Miss Jennie Hartley has been in pantomime in Glasgow before, and her merits were well known, but as Aladdin she shows a distinct advance on any of her previous work. She acts the part of the perky little gamin to the life, and old and young in the audience followed the story of Aladdin's romantic love and his sudden rise to wealth with marked attention, a tribute to the clever acting of this sprightly comedienne. Her songs include "I Want a Girl," "California, Here I Come," "Chili Bom Bom," all sung with enthusiasm, and she shares a pretty duet, "From One Till Two," with the principal girl. This part is in the hands of Miss Blanche Tomlin, and a strikingly handsome Princess she makes. From her first entrance in a chrysanthemum-decorated rickshaw to the final palace scene she fully deserved the applause bestowed on her. In the duet above mentioned and in her own items, such as "You Lovee Me," "Dream Bubbles," with its picturesque effects, "You're in Love with Everyone," and the song she sings while the children are building the "Wall of Pekin," she aroused much enthusiasm with every item.

In the comedy element Miss Nellie Wallace was responsible for genuine shrieks of laughter, and it is long since any actress carried an audience off its feet in the way she did on the opening night. Throwing herself into the work with unbounded energy, she was undoubtedly the hit of the evening, and the audience were determined to make her fully aware of the fact. Her "Tally Ho!" song, in hunting kit, was the funniest bit of pantomime humour seen here for many a day. She has another comic ditty in "He Left Me," but it was the consistent fun of the laundry scene, the Emperor's audience chamber, and the interludes to the wedding march business that made the spectators rock with laughter. Mr. Mark Lupino as Pekoe, the Vizier's son, has a lot of very funny scenes, and worked like a Trojan to help the general success. With the Vizier (Mr. Denis Du-For) he has quite a lot of very amusing items, and with Messrs. C. Leoville and Dick Mills he puts in a most strenuous time in an elaborate trap scene.

Mr. Hubert Carter as the Emperor and Mr. Albert Darnley as the magician, Abanazar, act their parts excellently, and the humorous side of their respective characters is never lost sight of. Mr. Denis Du-For is very good as the Vizier, and has several good songs. With his partner, Harry Du-For, a hit was made with a song and dance interlude during the evening. Messrs. Dick Mills and Harry Du-For are labelled "the Court Prevaricators," and did useful work. In the opening scene of the pantomime Mr. Wylie introduces a clown and pantaloon, but merely to lead up to the story and to hint at the glories of the old-time harlequinade, to be revived at some future date. These two parts are played by Messrs. Billy Fordyce and C. Leoville. The fairy element of the story is in the hands of Mr. Harry C. Robinson as The Great Roc and later as the Slave of the Lamp, while Miss Liliane Gilbert is an attractive Slave of the Ring, and proves herself a vocalist of ability. The principal dancer, Miss Mania Dachenieva, was heartily applauded for all her contributions, and deservedly so. A large and efficient chorus, male and female, rendered the music written by the late Jas. W. Tate for this production, and at the close of the evening Mr. Julian Wylie paid a tribute to Mr. Alfred Carpenter and the Theatre Royal orchestra for their share of the musical success of the evening.

A chorus of "Aldermen," acted and sung by twenty young girls, deserves a paragraph all to itself.

Some ingenious magical effects, invented by Mr. David Devant, are introduced in the Laundry scene.

Taken altogether, the pantomime is the most elaborate and the most successful ever produced in Glasgow by the Wylie-Tate management.

"HI DIDDLE DIDDLE."

On Saturday evening, Dec. 20, Mr. Harry McKelvie produced the 45th Royal Princess's pantomime, and, judging by the heartiness of its reception on the opening night, it bids fair to rival the best of its predecessors. Though the title is new, there is no departure from the accepted plot of pantomime, the loving principal boy and girl, the second ditto, the Baron, the Dame, and the comedians being all in their accustomed places. The cat of the nursery rhyme is replaced by a dog, the fiddle forms the mascot of the hero's fortunes, and there is a screen picture of the cow jumping over the moon. The principals have been well chosen, Miss Beatrice Allan making a handsome and dashing hero as Colin. She speaks her lines with point and effect, and all her songs were heartily encored. These included "A Smile Will Go a Long, Long Way," "Alabama Mammy," "Sahara," "Say It With a Ukulele," and "Kentucky," and every one of them was given with good effect. For a second time Miss Marjorie Fulton appears here as principal girl, and as Jeanie Heather she caught the fancy of the audience on her first entry, and increased her popularity by leaps and bounds as the night went on. Besides being a neat dancer, she sings her songs with all the necessary point and emphasis. In one of her items, "The Man Who Marries Me," she introduces a variety of dialect impersonations with each verse, and the final one, in which she cleverly burlesques an affected operatic prima-donna, was so good that the audience demanded (and got) several encores of this verse. She had another hit in "Honolulu Blues," but, in fact, all her songs went well, including "Hum a Little Tune," "Mary," "If I Can't Sing About My Mammy," "California, Here I Come," and she shared with the principal boy a catchy duet, "Hugo, You Go." The Sisters St. Vincent, as second boy and girl, are the cleverest and most versatile couple seen here for some time. All their dances were particularly good, the one with several quick changes of costume being applauded to the echo. Their songs include "When Grandma Wore the Crinoline," "Sunny California," "Hard-hearted Hannah," and all of them took well.

The comedy element is always provided with a liberal hand, and this year's combination has all th essentials for success. Messrs. Dave Bruce, Brete Harte, and John F. Traynor are again proving their inventiveness and resource in funny business. The comedy is strengthened considerably by the return, after an interval of some years, of Mr. Syd Walker, and as Hi Diddle Diddle, a private enquiry agent, he appears as a sort of comic Sherlock Holmes, with excellent results. His easy and unforced humour was greatly relished by the audience.

Miss Sylvia Watt, as Susie Spoon, has a sort of refined dame part, and her command of the local accent makes her at once a strong favourite. She is well to the fore in all the comic business, and she has a number of humorous ditties, including one in which she is dressed as chief of the Women's Fire Brigade.

The principal comic scene this year is an idealised subway car of the future, with dining saloon, presents of chocolates to all the lady passengers, and other novelties, and in this scene there is a lot of funny business. Messrs. Yorke and Morgan, as Duncan and Andy, prove themselves comedians of ability, and help the

(*Continued at foot of next col.*)

SONGS AND SINGERS.

B. Feldman and Co.

Variety and revue are still going strong, despite the panto. boom. And Feldmanism is going very strong in all three! P. M. Turner's new revue, "Follow the Money," created a splendid impression at the Royal Hippodrome, Eastbourne, last week. Gladys Horridge was accorded a great reception, and—vide all reports—her most effective number was the great Feldman hit "From One Till Two," which secured an ovation. Miss Horridge also features "I Want 'Em Wild, Weak, Warm and Willing," and infuses plenty of "go" into this popular winner.

Jack Burke and Ernest Shannon work "California, Here I Come!" and give a wonderful rendering of this hot favourite. "Tonics" revue continues to please audiences everywhere. At Penge last week popular Brownie Burr had a fine reception for her bright renderings of "More" and "All the Girls are Fond of a Jolly Young Sailor."

The famous Savoy Orpheans have broadcast the great Feldman comedy hit "Go 'Long, Mule." They made a big feature of this rollicking number, with its wealth of smart verses. When Jack Hylton and his popular band were appearing at the Alhambra the other week an admirer in the gallery called for "California, Here I Come!" Needless to say he got it, for "California" is a big favourite with Jack Hylton's Band!

Jack and Tess, in mirth and melody, recently introduced "Put Away a Little Ray of Sunshine" into their act, and worked the harmonised chorus with splendid effect. They came in for a big reception at the Palace, Luton.

Jack Lindon and Gladys Marsh play principal comedian and leading lady respectively in "Pretty Polly" revue. Miss Marsh works an all-Feldman programme, including the Feldman winner "If I Can't Sing About My Mammy." She reports "encores every show," and has decided to keep this number in pantomime, for which she has been booked as principal boy. Miss Marsh and Mr. Lindon work "More" as a finale, and close to terrific applause. Other Feldman hits which they will feature in panto. are "California, Here I Come!" "Just Keep Going," "Turned Up," and "From One Till Two" (as duet with principal girl).

George Elliott is at present scoring a terrific hit with "The Chocolate Major," and has created a big demand for gramophone records of this popular number.

"Trifles" revue is a pronounced success, and, what is more, it is rich in Feldmanism. Nita Darrell and Clifton Grey score heavily with "Go 'Long, Mule," "I'm Gonna Bring a Watermelon," "When They're Eating Rice in China," and "Don't Do Your Courting Round the Gatepost." The special effects and mounting for "Say It with a Ukulele" make this Feldman hit one of the outstanding features of the show. Clifton Grey is responsible for the production, and comedy element in conjunction with Nita Darrel.

Stella Forest, of the "Squibs" concert party, is making a great hit with "Sergeant Percy" and "Say It with a Ukulele," while May Terry receives an ovation for her overture of Feldman's popular melodies.

The charming vocalist Eleanor Kendal is featuring "Big Brother" as the prologue to the film of that name. She makes a great hit with this Feldman winner, which just suits her delightful voice.

As we confidently anticipated, our wonderful "Radioland" selection of popular song successes has been eagerly snapped up by panto. managers and musical directors. It will be heard in many of the leading shows this Yuletide.

Lawrence Wright Music Co.

New publication (2s.):—"When the Moon Shines on the Cowshed."

Once more King Pantomime holds sway, and already the number of his subjects who have paid him homage is legion.

It was apparent two or three months ago that Lawrence Wright, with his pick of the world's best songs, would sweep the board, and the great majority of vocal hits in all the shows at present produced are from the "Wright" house.

Scotland has set an example which the rest of the country is now following.

There was no doubt of the success of Harry Norris' "Tom, Tom, the Piper's Son," produced last week at the Pavilion, Glasgow. An ideal principal boy is Miss Ouida MacDermott, and her rendering of "Kentucky, Sure as You're Born" brought her terrific applause. Miss Betty Green played delightfully as principal girl, her best song hit being "Take a Look at This."

Rarely has one seen such a charming Fairy Queen as that played by Miss Eileen Connelly, whose one song, Horato Nicholls' now famous "Golden West," brought the audience to her feet.

A tremendously popular Glasgow duo, the Houston Sisters, continue the good work with their great idea of "Boo Hoo Hoo," and to close up an all "Wright" show Tuan Davies and the Savory Quartette get over big with "Riviera Rose."

As a producer of real pantomime Fred Collins has few equals, and, if possible, he has excelled himself this year with his show at the Coliseum, Glasgow. Scenery and dressing can only be described as magnificent, while his choice of vocal numbers again shows his good taste. Miss Emilie Hayes, the delightful principal girl, gets the very best out of "Golden West." Miss Kitty Evelyn, the dashing principal boy, has a wonderful production for "Honolulu," whilst one of the laughing hits of the show is undoubtedly Dave Lee's quaint singing of "Riley's Cowshed."

We come now to Harry McKelvie's "Hi-Diddle-Diddle," an entirely new production at the home of pantomime, the Princess's, Glasgow. Mr. McKelvie is one more manager who has fallen to the lure of "Sahara," Horatio Nicholls' wonderful Eastern fox-trot song, and he has created a gorgeous setting for this song, on which he closes his first half. Miss Beatrice Allen, principal boy, sings "Sahara," and right well does she get it over. The applause on the first night was stupendous, and, following on its huge success in the dance halls, set the seal of fame on "Sahara."

Miss Marjorie Fulton is an established Glasgow favourite, and is repeating her success of last year at the Princess's. She is again principal girl, and is no better suited in any song than "Honolulu," with which she has already achieved a big success on the halls.

(*Continued from preceding col.*)

pantomime along with lots of funny patter and business. Mr. George Ali as the dog gives a wonderful impersonation all through the evening, and, aided by Miss Sylvia Watt, he gives his very funny smoking experience.

Miss Madge Griffiths as Fairy Moonbeam, and Miss Lila Lees as Demon Discord, cleverly represent the opposing forces in the fortunes of the hero. Mr. Robert McLeod conducted with ability.

The pantomime is in two parts, and given in eleven scenes. Several of the sets show considerable originality in design and painting, and for these Mr. J. O. Bontor, the resident scenic artist here, received a call. The final scene is named The Palace of Purple Pleasure, and in this the colour scheme in dresses and scenery is specially happy. The curtain fell on this scene amid very hearty applause from the crowded audience, and Mr. Harry McKelvie responded to the plaudits in a short speech of thanks.

The pantomime season in Edinburgh this year will go down in music publishing history as an all "Wright" season.

Fred Collins' "Dick Whittington," at the Theatre Royal, bids fair to eclipse anything seen at this popular house.

Miss Dorothy Langley, a principal boy with a wonderful soprano voice, has outstanding hits in "I Wonder What's Become of Sally?" "In Between the Showers," and "Just a Dream of You, Dear." The last number as a duet with the principal girl, Miss Doris Gaskell. Miss Gaskell's single numbers comprise "Sahara," "Golden West," and Riviera Rose." What a trio! Leslie Barker, that always delightful coon comedian, sings that outstanding hit, "Kentucky, Sure As You're Born," a new number, the title of which we are not yet at liberty to divulge, and also the big broadcasting hit, "Love is Just a Gamble," with Miss Gaskell.

One can never speak too enthusiastically of a Cruikshanks' production at the King's, Edinburgh. This year's is as gorgeous and as well rehearsed under Mr. Harry Roxbury as ever.

Miss Katie Kay, as Dandini, has a trio of undoubted winners in "Kentucky, Sure As You're Born," "I Wonder What's Become of Sally?" and "Shine." Miss Florence Hunter, principal girl, sings "Dream Daddy" beautifully. Mr. Herbert Cameron gets the very best out of "Sahara," and Miss Raymonde Amy the same with "Riviera Rose."

Will Hay, the principal comedian, creates thousands of laughs for "Riley's Cowshed," whilst "Get Upon a Puff Puff" is a source of considerable merriment.

At the Queen's Park Hippodrome, Manchester, J. G. Kelly's "Goody Two Shoes," Miss Bebe Vivian, principal boy, is making an outstanding success with the great Eastern fox-trot scena, "Sahara," also the beautiful waltz ballad, "I Wonder What's Become of Sally?" "Dream Daddy," done as a production number, with an essemble of children, with head phones, was an outstanding success. The "American Medley," danced by four wonderful dancers, score a terrific success. A real "Wright" production.

J. G. Gair and Dolly Ross's company, "Robinson Crusoe," opening on Dec. 16 at the Metropole Theatre, Openshaw. Miss Dolly Ross was an immediate success with two of the "Wright" songs, Horatio Nicholls' waltz ballad, "Golden West," and that wonderful Oriental number, "Sahara," by the same writer. These two numbers were encored again and again. "Kentucky, Sure As You're Born," as sung by the principal girl, Miss Pattie Sinclair, was an outstanding feature of this beautiful attraction.

Messrs. Jazon and Montgomery's "Beauty and the Beast," which opened at Hulme Hippodrome on Dec. 16, found some very big winners from the "Wright" catalogue. "Dream Daddy," which is sung excellently by Miss Dorothy Shurmer, and supported by a chorus of children, was a delightful production, and merited the applause which it received. Miss Gladys Watson, principal boy, went exceedingly well with "Kentucky, Sure As You're Born." A big concerted number, featured by the eight principals, was "Hard-heatred Hannah." This was excellently done, and received its full amount of applause. A very big asset to the show was the operatic burlesque of "Yes, We Have No Bananas," which was undoubtedly a tremendous success.

Oliver Hardwick wires to us from the Theatre Royal, Edinburgh, that "Golden West" is an immense success for him.

Mr. Brian O'Sullivan, in "Pledges" revue at the Argyle, Birkenhead, tells us that he is using with great success "Murphy McCarthy, McGinty, and McGhee," and, sung as a duet with Mr. Teddy Gibson, "Gallagher and Shean" is the outstanding hit of the show.

Cyril Dowler, writing from the Grand Theatre, West Hartlepool, states that "I Wonder What's Become of Sally?" as sung by Edna Avis, "Dream Daddy," by Cyril Dowler, and other numbers, "Riley's Cowshed," "Savoy American Medley," &c., are all tremendous in his panto., "Jack and the Beanstalk." He also makes a special note regarding those two very big numbers, "Sahara" and "Golden West."

The Pasadenians, under the direction of Davvi Jacobs, at the Casino Dance Hall, Finchley, are playing nightly many "Wright" numbers, which include "Sahara." This is tremendous, and is encored again and again. "Golden West," "Sure As You're Born," "Love is Just a Gamble," "Out of a Million," and the singing numbers, as specially rendered by the band, "I Wonder What's Become of Sally" and "Hard-hearted Hannah," are very popular indeed.

Francis and Day's.

The news of the success in various pantomimes already produced of the songs of the firm is rolling in, and the success of the indicated hits for the season 1924-5 is assured, notably of such numbers as "What'll I Do?" "June Night," "I Love You," "Chili Bom Bom," "Jog Along, Jasper," "Hum a Little Tune," "Bobbed or Shingled?" "When Lights Are Low," "Somewhere in the World," and "It Ain't Gonna Rain No Mo'."

Jennie Hartley, in the Wylie-Tate "Aladdin" at the Royal, Glasgow, has selected "Chili Bom Bom" for one of her principal numbers, whilst in that other Wylie-Tate production, "Puss in Boots," at the Liverpool Olympia, "What'll I Do?" will be sung by Susie Belmore, "It Ain't Gonna Rain No Mo'," by Mona Vivian, and "Shall I Have It Bobbed or Shingled?" by G. S. Melvin.

J. Bannister Howard, whose perspicacity in the choosing of songs for pantomime is well known, has selected the following numbers for his Croydon annual, "Cinderella": "Jog Along, Jasper," and "What'll I Do?" for Madeline Rees (Prince), "Chili Bom Bom" for Tina Frank (Dandini), "When Lights Are Low" for Prudence Verney (Cinderella), "It Ain't Gonna Rain No Mo'," for J. Hooper, and "Hum a Little Tune" for concerted use. For his Brighton pantomime practically the same songs have been ear-marked by Mr. Howard, with the addition of "Swanee River Moon," and the choice selections will be in the safe hands of Phyllis Beadon, Lynda Martell, Eileen Grey, and Jack Benson.

Edna Lyall, the well-known soprano, will be heard in "Somewhere in the World," during the run of Jewel and Jackson's "Whittington."

Harry Christian's concert combination comedy at Wallasey and elsewhere have been scoring with the firm's songs, notably with "June Night (Give Me a June Night, the Moonlight, and You)."

That delightful artist, Winifred O'Connor, will feature in pantomime at the Royal, Nottingham, both "Dreamy Melody" and "June Night."

Vanwy Chard's songs in pantomime at the Grand, Hull, will include "What'll I Do?" "When Lights Are Low," and "Dreamy Melody."

Keith Prowse.

The firm's new comedy chorus song, "She Loves Me," was an instantaneous success, as introduced by Ella Shields at Victoria Palace last week. Miss Shields is repeating her success at Edmonton this week, and is also still singing "Why Did I Kiss That Girl?"

G. H. Elliott writes from Coliseum, Glasgow:—"Miss Emilie Hayes and myself have scored a big success with "Any Way the Wind Blows," and judging by the reception accorded us for this number it will be the hit of the panto."

Daisy Wood continues to score with "Oh! Eva." This great comedy song is also an absolute winner, as featured by the Two Rascals.

"Teach Me" duet is being included in Archie Pitt's production, "A Week's Pleasure."

The Astra Two, at the Astra Club, Brighton, are successfully featuring "Oh! Eva," "In the Evening," "Any Way the Wind Blows," and "Down on the Farm."

Kitty Colyer, leading lady with Harry Day's "Events" revue, has found an absolute winner in "In the Evening," which number Miss Colyer puts over in great style.

Eddie Rome, the popular English tenor, writes from Bolton:—"I feel I must let you know of the great success I am meeting with in your new ballad, 'Give Me My Dreams.' The ovation I received the first time I sang this broke all records of any other song I have ever sung."

John Henry, the famous wireless comedian, will be making a regular feature of "She Loves Me," and broadcasts this for the first time from the Winter Gardens Theatre on Friday, 26th.

Stella Browne, a really talented soprano vocalist, is charming Coliseum audiences this week with "To Sing a While."

In the New Oxford Theatre panto., which opens this week, Miss Mabel Green is making "Why Did I Kiss That Girl?" her big song.

Jim Roberts, "the singing vagabond," is being encored nightly for his great rendering of "Bells of the Sea."

Eddie Chalmers, the American minstrel entertainer, reports:—"I am getting full value out of 'Any Way the Wind Blows' and 'Half a Moon.' 'Oh! Eva,' with banjo accompaniment, is also an ideal number for my act."

Harry Lester, of "Hollywood Follies" fame, writes:—"'Why Did I Kiss That Girl?' is a 'wow' every show, so I can't ask for more."

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We predicted "Ogo-Pogo" as a certain winner for pantomime, but never anticipated it would prove such an overwhelming success. Every department of the firm is working overtime sending out copies and parts to all quarters. The number of pantomimes using this song is phenomenal, and full particulars will be forthcoming after production. At the Palace Theatre the song is handled in a masterly fashion by Davy Burnaby, ably assisted by Stanley Holloway, and the entire company (not forgetting the loud speaker). Jack Hylton and his famous Piccadilly Hotel orchestra finds this song among the most popular of an extensive repertoire. On Friday night last the "Ogo-Pogo" enjoyed the distinction of being played alternately with every item on the programme at the Piccadilly Hotel, W. The Savoy Havana band, ably directed by Ramon Newton, the famous singing leader, continue to play and broadcast the "Ogo-Pogo," and also "Back to Colorado," "Girl of the Golden West," and "Ev'y Little While."

Tucker, the wonderful singing violinist, is this week at Willesden Hippodrome, singing the melodious "Back to Colorado" at all performances. This song is in steady demand from all sources, and will certainly prove one of the big winners of 1925. The firm's beautiful ballad, "Enchanted Cottage," will be specially featured in many big pantomime productions, including Brixton Theatre, S.W. It is an ideal pantomime number, and equally popular as a waltz item.

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WEDNESDAY, DECEMBER 24, 1924.

THE LIBERTIES OF THE THEATRE.

THE season of peace and goodwill has synchronised this year with the threat of a campaign against the liberties of the theatre. The Lord Chamberlain has intimated that a set policy against caricaturing politicians on the stage has been decided upon, the reason given being that it "might lead to abuses."

The Lord Chamberlain's Latest.

A beginning was made with the Co-Optimists, from whose entertainment at the Palace the EARL OF CROMER insisted upon excising caricatures of a quartet of statesmen comprising MR. LLOYD GEORGE, MR. RAMSAY MACDONALD, MR. WINSTON CHURCHILL, and MR. AUSTEN CHAMBERLAIN. The explanation given was that, while the Co-Optimists would do the thing in excellent taste, "touring companies would probably copy the scene and carry it to excess."

Such solicitude for the feelings of our legislators is undesired and undesirable, especially when it is confined to the stage. If they are to be protected from the caricaturist, why is the ban not extended to the Press, which reaches a much larger public? No one has been more caustically caricatured in the newspapers than MR. LLOYD GEORGE, even when he was Premier, while MR. BALDWIN does not escape the cartoonist's pencil. But it has never been established that politicians have any objection to being caricatured; in fact, if the truth were known, they rather enjoy it. They are not above a little "publicity," and realise that there is no more conclusive evidence of popularity. The irony of the case is emphasised by the fact that in the same show MR. GILBERT CHILDS is permitted to sing a song about "The Man With the Pipe," meaning the present Premier, and extending to many laudatory verses, which to a mixed audience might well prove far more contentious than any amount of burlesque, and its references to certain political policy might not unlikely arouse hostility in constituencies where the Labour or Liberal element is preponderant. It is, indeed, the management of the theatre which should be inclined to exercise restraint in the matter of politics. For them to convert their stages into political platforms would be to run the risk of turning their houses into "bear-gardens." As a matter of fact, the lines regarding the eminent statesmen mentioned were generally humorous, and calculated to do no more than raise a smile. We had authors, actors, and film stars treated in this way, and their representatives were made up with just sufficient realism to give point to the joke.

We have had in modern times several examples of plays being prohibited "for reasons of State," the temporary banning, for instance, of "The Mikado," because it was thought that it would offend our then new allies, the Japanese, and the prohibition applied to "Secrets of the Harem," which it was thought would outrage the susceptibilities of the Turkish authorities. "The Mikado," of course, has long since been restored to the dramatic currency, and the other play went on touring as cheerfully as ever, under its new name of "Secrets."

The Too-Sensitive Censor.

The Censor, we fear, is taking himself far too seriously, and depriving the public of a means of enjoyment which the providers of entertainment would, for their own protection, prevent from going too far. We have no preference for politics on the stage, but it is sometimes beneficial to gird through the medium of burlesque at legislative proposals which threaten the welfare of the people. If the dramatic author is to be hampered by objections and prohibitions such as the Lord Chamberlain's latest, he will not know in which direction to turn for inspiration, and dramatic output will be more than ever stultified.

It is true that some of the abuses of the stage that led to the introduction of the Licensing Act of 1737 were the severe satires upon the Government of the day; but, then, they spared nothing and no one. It was considered the most natural thing imaginable for the stage to make sport of the political foibles of the period, and it was because the attacks on Parliament became seditious and immoral that they were stopped. They could not be compared in the remotest degree with the mild and perfectly innocuous pleasantries which the Co-Optimists proposed to put forth. Such prohibiting of wholesome and innocent satire tends to hold the Censorship up to ridicule rather than to elevate it in the public mind. The theatre desires liberty, not licence. It has had a hard and strenuous fight for freedom since the days of privilege and monopoly, and any attempt to restrict its liberties should be resisted.

A TANTALISING PART.

By BETTY ROSS CLARKE.

An interesting feature of my association with "No Man's Land" at the St. Martin's Theatre is the fact that I rehearsed my part in eight days! I had read the play before sailing for New York, but I had no idea that I should be given the part, and therefore did not take the script with me.

I accepted a cabled offer, because I knew, on account of my stock, or repertory training, that I could easily learn the lines in the time at my disposal.

It was tantalising, though, and knowing what a tremendously complicated and unusual rôle Augusta is, not to have had a longer time in which to bring out the lights and shades and subtle meanings of the lady for the opening night.

There has been a great deal of discussion about the part I am playing. Some people think that Augusta should be played *à la grande dame*, or a woman of the world. A careful reading of the play will disprove this. Whenever the young princess is mentioned by the other characters it will be noticed that she is referred to as being "afraid, trembling like a leaf." They speak about her being so gentle that how could she be killed? And her would-be slayer says he could not kill her until her "pleading eyes were closed."

She herself says she is not allowed to talk ten minutes to a man without scandalising their social group. From a dreaming, sheltered girlhood she has been married off by her parents into an equally sheltered wifehood. This would not predispose that she is a woman of the world.

As I have said, it is a tantalising part, so full of possibilities which I am realising little by little. It is an unsympathetic part, though full of intense interest. Although I come off the stage almost in tears, discouraged by what has transpired, I can scarcely wait for the next performance, because I know that at this next performance I shall have another chance of playing the fascinating part. Augusta gets little or no sympathy from the audience, but that does not matter to an artist who has her heart and soul in her part. That is where the art of acting comes in. It does not matter to an actress whether or not the audience likes her character so long as the artist is able to give a real interpretation of the part.

So far as repertory theatres are concerned, I think they are of great value to an artist. The great actresses of the last generation were developed by the repertory, or stock, system, which I am sorry to say has fallen almost into decay in this country. In America they are maintaining their stock companies to a greater extent than ever before. There is no better school for the stage. It gives artists an opportunity of playing a variety of characters which they would otherwise not be able to do were they fixed to one part month after month. It limbers them up to get into a stock company. It is quite a usual thing for Broadway actresses to accept engagements with a repertory company. They are usually resident repertory companies in America, and if they go on for five years in the city they have a different play every week.

There are very few travelling companies in America, because of the high rates of transportation. And the stock company idea has grown more than ever. It may be hard on the audience, but it is good for the profession that artists play different types of characters.

What do I like best about London? London itself—the present London and all the past Londons, the Elizabethan London, the Restoration London, and innumerable others. What an inexhaustible and fascinating study! Of course, I'm most interested in the Londons since the beginning of the theatre. Which brings me to the great tragedy of the actor. We can see Nell Gwynne and Mrs. Siddons only through the eyes of their contemporary theatregoers! We may judge by our standards of the authors and painters of other ages, but, alas, the merry voices and the tragic are not even echoes.

I have grown fond of English theatregoers. They are so intelligent; so interested, and it is a delight to play before them. They are never afraid to express their opinions upon a production—their approval or disapproval. In America audiences never take part in a show except to applaud politely at the end of the performance. They never say anything or demonstrate signs of approval during the play. They allow the actors and actresses to do their work first.

[Photo, Claude Harris, Ltd.
BETTY ROSS CLARKE.

THE DRAMA IN AMERICA.

"The Harem"—"The Music Box Revue"—"The Student Prince"—"Badges"—"Lady, Be Good."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Dec. 6.—At the Belasco Theatre Lenore Ulric displays her skill as a comedienne and makes a distinct hit in David Belasco's production of a three-act comedy called "The Harem," from the Hungarian of Ernest Vajda, adapted by Avery Hopwood. Miss Ulric appears as Carla, the wife of Roland Valetti, who disguises herself in order to test her husband's fidelity, conspiring with Manon, to whose apartment Roland is lured with the expectation that an amorous adventure awaits him. To deceive his wife, Roland induces his friend Petri to pretend that he is to fight a duel at dawn and wants Roland to stay with him overnight and accompany him to the meeting-place. Carla pretends to believe the story, and when the two men depart goes to Manon's apartment disguised as a Turkish princess. Before she goes, Carla sends Petri a note to meet her there. In the second act there are some ingenious complications. Carla wins the passionate admiration of the two men, the dialogue leaving little to the imagination. In the last act she tangles up her prevaricating husband and his friend, and then reveals to them her identity as the Turkish princess. William Courtenay as Roland and Lennox Pawle as Petri enter into the spirit of this gay and diverting piece, and contrive to make the story plausible.

"The Music Box Revue."

Irving Berlin's fourth annual revue has just been produced by Sam H. Harris at the Musix Box Theatre, and in the opinion of many it is the best of the series. There are two acts and twenty-nine scenes. The principal players are Fannie Brice, Clark and McCullough, Oscar Shaw, Grace Moore, Carl Randall, Ula Sharon, the Brox Sisters, Hal Sherman, Bud and Jack Pearson, Joseph Macauley, Tamiris and Margarita, Claire Luce, and the Runaway Trio. John Murray Anderson has staged the show with his usual ingenuity, and there are many beautiful and novel effects. "Tokio Blues," sung by the Brox Sisters, proved a very popular number, and "The Call of the South," rendered by Oscar Shaw, Grace Moore, and several others, pleased the audience immensely. Bobby Clark's antics were as amusing as ever. In "Ballet Dancers at Home" Ula Sharon and Carl Randall distinguished themselves, winning enthusiastic applause for their dancing. Another number that aroused much admiration was entitled "The Trees," in which a wonderfully beautiful effect was created by clusters of grey and green ostrich plumes against a fathomless background of black velvet.

(Continued at foot of next col.)

"The Student Prince."

The new attraction at the Jolson Theatre is a musical version of "Alt Heidelberg," the comedy with which Richard Mansfield opened the Lyric Theatre in this city in 1903, that piece having been adapted from a German operetta. So, in the present version, the old play returns to its original form. Dorothy Donnelly made the adaptation, and the music was composed by Karl Hajos and Sigmund Romberg. In the programme the piece is called "a spectacular operetta," and it is certainly spectacular enough for any taste. Then there is a male chorus of thirty-five voices, which, in the "Drinking Song" of the first act, seemed to be trying to raise the roof. A chorus so capable and well trained is a striking innovation. The story tells how Prince Karl Franz went to Heidelberg and found there the girl of his heart in Kathie, an orphaned waitress. He plans an elopement, but this is prevented by the death of his grandfather, the king. After he has become the monarch a marriage of State is arranged for him, to which he has to consent, but in a final attempt to carry out his own wishes and marry as he pleases he returns to Heidelberg to find Kathie. His fiancée has preceded him, however, and convinced the girl of the folly of permitting him to ruin his life and lose his kingdom by an unwise marriage. Howard March, who has the rôle of Prince Karl Franz, has a tenor voice of excellent quality, and Ilse Marvenga, as Kathie, sings delightfully. George Hassell, as Lutz, the Prince's valet, supplies the humour of the piece. Fuller Mellish appears as Von Mark and Roberta Beatty as Princess Margaret.

"Badges."

Another crook comedy has come to town, and it seems to have scored a success. "Badges" was written by Max Marcin and Edward Hammond, expert practitioners in this line, and the play is running at the Forty-ninth-street Theatre. The central character is young Franklyn Green, who has been a hotel clerk, but has turned detective, having taken a course of lessons in the art of sleuthing at a correspondence school. This part is cleverly played by Gregory Kelly. Fresh from his studies, young Green has a tin badge and a diploma, and he undertakes to solve the mystery of a great crime. A large sum of money is involved, and the machinations of the crooks would keep even Sherlock Holmes guessing. Quite by accident the boy detective stumbles upon the solution of the mystery, and in the end collects the reward and claims the heroine for his own. Lotus Robb, Felix Krembs and Louis Bennison play prominent parts well.

"Lady, Be Good."

The most popular feature of this musical comedy in two acts and six scenes, that has scored a hit at the Liberty Theatre, is the reappearance of Fred and Adele Astaire, whose dancing delights the audience exceedingly. Adele Astaire has the rôle of Susie Trevor, and Fred Astaire appears as her brother Dick, who is bent on marrying an heiress. Susie has other plans, however, and helps him to rise from poverty in order that he may win a bride who is more desirable though not so rich. There is just enough plot to keep the Astaires on the stage most of the time, and the applause they win is enthusiastic in the extreme. The authors of the book are Guy Bolton and Fred Thompson. George Gershwin composed the music and Ira Gershwin wrote the lyrics. The settings were designed by Norman Bel-Geddes.

THE PLAY IN PARIS.

Reopening of Moulin Rouge—Operetta Score for Christmas Bills—"Tilly of Bloomsbury" in French—Tale of a London Coffee Shop.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The famous show resort of the French capital, the Moulin Rouge, a household word among travellers before it was destroyed by fire in 1915, was re-opened last evening (Saturday, Dec. 20). It was a big event in the gay city, while the dress rehearsal on Friday was a red-letter night in theatrical circles. The piece was a gorgeous revue, "New York to Montmartre," produced by Jacques Charles, and it is one of the finest shows in Paris. Milton is the principal comedian, ably supported by a number of clever people, including Marcelle Yeven, Robert Darthey, and Lulu Hegoburu. The sets are artistically arranged and the costumes are brilliant. The theatre has a seating capacity of 1,500, with standing room in the "promenoir" for 4,000. The staircase leading from the street vestibule to the auditorium is probably the widest in Europe.

"Eva."

At the Ba-Ta-Clan we have a French version of Franz Lehar's operetta, "Eva," in three acts, adapted by Maurice Ordonneau, with new lyrics by Lucien Meyrargue. The principal charm of this production is the music, conducted by Reynaud, but credit should be given to Francell, Robert Hasti, Mmes. Yvonne Reynolds, Maguy Warna (title-rôle) for their interpretation. The book concerns the taking over by Henry of a scent factory at Nice, bequeathed by an uncle, where he notices a pretty damsel, Eva. She is engaged to a yokel of the district and is soon jilted by him. Henry makes up to Eva and jilts her also, but the girl has had a wide experience by this time, setting her suitor a trap, and finally netting him as a husband. The score of this rather weak piece has apparently been rejuvenated by a shimmy and a fox-trot. It is an attraction for Mme. Rasimi's music hall, a neighbour of the Alhambra.

"Ernest."

"Ernest" has been taken by Leon Abric and Jacques Bourgueil, for the book of the three acts to which Victor Larbey has set music, conducted by E. Bervilly. Mme. Brodard (Mary Hett) manufactures food products, and business is on the decline. To save the situation it is suggested that her daughter Jacqueline (L. Arnoux) marry Lucien (Jobin), son of a competitor. Ernest (Felix Oudart) then appears. He is a prosperous street-vendor courting Felicie (Mlle. R. Fagan), an employee in the Brodard firm. Due to his hustling, trade picks up, and the marriage of convenience is avoided. Felicie does not care for Ernest, and it is Jacqueline who falls in love with the energetic fellow, so that he becomes a member of the family and the firm. This effusion was presented last Saturday at the Folies Dramatiques.

"Tilly."

The French version of Ian Hay's comedy, "Tilly of Bloomsbury," by Camille Dreyfus, was presented at the Vaudeville on Thursday. "Tilly" was produced in Lyons in 1922, and the present edition is the same. Dorville, the Casino de Paris revue comedian, impersonates the bailiff Stillbottle, and is the scream of the farce. Praise is also due to Suzy Prim for her handling of the name part, with which is coupled Marcelle Lender as Mrs. Mainwaring, Numes as her husband, Madeleine Lambert as Maggie Carlyle, Germaine Grainval as Silvia, and Jean Silvestre (son of the Vaudeville director) as Richard. Joffre is the daddy Welwyn, and Jeanne Veniat his wife, the lodging-house keeper.

"La Souris Blanche."

"The White Mouse" is the name given a destitute street walker (Germaine Webb), who enters a little French restaurant in Soho and appeals to François (Arquilliere), the owner, to protect her from a London "bobby" on her track. After much persuasion this coffee-shop keeper shelters the woman, although he hates the sex because his wife abandoned him. His brother Jean (Lugné Poe) works at the eating house, and soon pays attention to the pretty intruder. But François is master of the situation, and finally marries his protegée, installing her as cashier, where she soon reigns as boss of the concern. But when the owner's first wife (Raymonde Fernel) crawls home, begging for pardon, she has her turned out of doors into the bleak night. This is the scenario of "La Souris Blanche," a four-act melodrama of London life, by Adolphe Orna, presented on Wednesday at the Mathurins.

"Le Visage derriere la vitre."

The Atelier at the Montmartre Theatre was the scene of a matinée by the Theatre Athena Company. This is another "avant garde," or advanced playwrights' society, but it is difficult to fathom what is a real "avant garde" production. Are we to judge from "Le Visage derriere la vitre," a two-act piece by Paul Modava? The idea of this face behind the window is not new. A widower savagely regrets his wife's death, although she led him a terrible life. Indeed, he continues to curse her, and fears that his daughter Josette will have the same failings. As the girl grows up the same passion and hate which he felt for his wife germinates in his mind. The daughter reads the thoughts of her father, and to escape from his clutches she gives herself to the first man paying her suit. It is quite a powerful attempt by a newcomer, and fully up to date in style. René Trouvé, Mmes. Simone Tavernier and Coutan Lambert handle it with talent. The Athena Stage Society closed its performance with "Souvenir," a one-act "dialogued poem" by Philippe Fauré Fremiet. The poet tells us that every soul carries a spiritual world within it, which can be neither imprisoned nor expelled. Fernand Doublet recited this dialogue, Mme. Regine Le Queré giving the rejoinder.

Revivals for Christmas.

The Trianon is reverting to former successes, billing "Miss Helyett," "Veronique," and a French translation by Muller of Pertati's "Secret Marriage" (Le Mariage Secret), with music by Cimarosa.

The Theatre Sarah Bernhardt has resumed a run of Rostand's "L'Aiglon." The Ambigu Comique is reviving "Monsieur Zero," a three-act farce by P. Gavault and Mouezy-Eon. The Renaissance has "Simone est comme ca," by Alex. Madis and Mirande, from the Capucines. "Les Gaités de l'Escadron," a three-act military farce by G. Courteline and E. Nores, fills the bill at the Scala. René Fauchois' three-act piece in verse on the closing life of Beethoven is restored at the Odeon, where "La Samaritaine," of Edmond Rostand, is also listed for Christmas week.

THE VARIETY WORLD.

Vaudeville Golfers—Seamen's Hospital Matinee—Ladies' Guild Children's Party—Death of Dutch Daly.

Bert Weston's Success.

The handsome Billy Gray Banana Cup will shortly grace Mr. Bert Weston's sideboard down Castelnau way. Bert beat Jim Foreman in the final of the competition for the trophy in question, the respective scores being 82 and 85 net.

Stoll Cup Progress.

Last week Mr. Jim Foreman beat Mr. Billy Bleach in the second round of the Stoll Cup.

The semi-final of the competition thus pans out as follows:—Mr. James Foreman v. Mr. Alf. Hayward, and Mr. J. W. Rickaby v. Mr. Horace Sheldon.

Mr. Sheldon, who has won the competition the last two years, and captures the cup for good if he triumphs this year, can be expected to defend his title with his customary skill.

New Members.

New members of the Vaudeville Golfing Society include Mr. Jimmy Russell and Mr. George Lee.

Pantomime as Played by Italians.

Mr. Julian Wylie intends to produce next year a pantomime exactly as it was played by the Italian company which introduced this kind of show to England in the reign of James I. Mr. Wylie will use the opening and comic scenes in their original form as presented by the Italians.

"The Loom."

At the Hippo., Salford, on Monday next, Ernie Lotinga will produce a new show entitled "The Loom," from the pens of Herbert Sargent and Con West. It is a musical play with a plot, and as the title suggests has a distinct local Lancashire atmosphere. In addition to Arthur White and Daisy Bindley in leading parts, the strong cast includes Mollie Mackay and Roy Cowl.

Death of Dutch Daly.

Another "old-timer" has passed away in Dutch Daly, who dropped dead in a Brighton shop on Monday. He was 76 years of age and had retired from the stage some seven years ago.

Dutch (William James) Daly, who was born in Jersey, first adopted the stage as a profession in the United States, when he appeared as a concertina player and "yodeller." He made his first appearance in England at the Colosseum, Liverpool, in 1876, and in 1877 came to London and played engagements at the Canterbury, Oxford and Harwood's. He was one of the most popular artists of his day, and as a patter comedian and concertinist his turn was unique.

Seamen's Hospital Benefit.

The Seamen's Hospital Entertainment Committee held their 34th annual benefit in aid of the funds of the Albert Dock branch of the Seamen's Hospital at E. Ham Palace last Thursday and Friday, and at the second house on the second night Sir Arthur Clarke, chairman of the Board of Governors, supported by Sir P. J. Michelli, secretary of the hospital, appeared on the stage and thanked all concerned for the help given—the directors, the manager (Mr. Hugh Baker), the artists, and the organiser (Mr. R. W. Vagnolini) and his committee. Mr. Vagnolini presented a beautiful bouquet to Mlle. Terpischore, who appeared with Alfredo's Band. Others performing were Lloyd Morgan, Dolly Elsworthy, Lawrence Brough and Co., Bray and McSweeney, Frank Roy, and Delvaines' Marionettes. Over £10,000 has been raised by these benefits since 1891.

Ladies' Guild Children's Party.

On the opening day of the first Test Match this year few people realised that "cricket" was also being played at the Oval. In the hotel attached to the famous ground the committee of the Music Hall Ladies' Guild, assisted by friends, entertained some 150 children of professionals, and surely this is "cricket" in the true sense of the word. A huge Christmas-tree laden with gifts was very prominent, and an excellent dinner and tea was provided, whilst every child was given fruit and sweets on leaving, as well as a prize. The entertainment was contributed by the children themselves, and the most successful, perhaps, was Little Yetuah's exhibition of "magic," Peggy Edwards, Gracie Abthorpe, Jessie Ward, Baby Osborne, May Cohen, Violet Young, Cavalotti, jun., and the Misses Kelly and Spencer also did well in various items. Lottie Albert and her charming girls, Mrs. Chas. Coborn, the Misses M'lita Dolores, Alice Craven, Irene Rose, Louie Vere, Ettie Osborn and Helen McCallum, Mrs. Jack Lane, Mrs. Katie Aarons, Mr. and Mrs. Magini, Mr. Bert Edwards and the Revd. E. Kingsbury were among the numerous company assisting the good work.

Crystal Palace Circus.

The circus this year at the Crystal Palace will include three Continental acts never before seen in this country. The Stay Family perform on the tight rope 60ft. above the heads of the audience; the Fedrizzi Brothers are a notable troupe of acrobats from Italy; Mme. Gautier will introduce her five trained horses; and other well-known acts will contribute to the programme. The price of admission to the palace and the circus is 3s. 6d. for adults and 6d. for children, and there are cheap fares on the Southern Railway.

"Radios."

Miss Lily Burns, who has just concluded a successful tour of eighteen months as leading lady in Mr. Harry Day's revue "Mirrors," has been engaged for a principal part in the same gentleman's production "Radios," in association with Mr. George Clarke and Miss Kitty Simson. Miss Burns is the possessor of a soprano voice of charming quality, and should go far in her profession. "Radios" is at the Brighton Hippodrome this week.

Jessie Filer's Band.

Jessie Filer's "Astoria" Dance Band has just returned from a successful engagement at one of the most important hotels at The Hague, Holland. This band is composed of five English ladies, each an individual artist, proved by the fact of their popularity in the Dutch capital and various offers to appear in other Continental cities.

Sheffield Matinée.

On Thursday, Dec. 11, a matinée performance was given at the Lyceum Theatre, Sheffield, for the benefit of the widow and children of the late Mr. Maurice Mahony, for 13 years manager of the Theatre Royal, from which position he recently retired. Mr. Mahony was seized with illness, and died in hospital after a serious operation. Artists appearing at the Lyceum, Theatre Royal, Empire, Hippodrome, and the combined orchestras contributed to an excellent programme, which was greatly appreciated by a crowded house. The admirable arrangements for the matinée were carried out by a committee, with Mr. J. E. B. Beaumont chairman and Mr. T. C. Hickson secretary, and as a result of their efforts the sum of £200 has been raised.

René Mowbray.

René Mowbray has been engaged to play principal girl in George Wayne's pantomime "Mother Goose," which opens on Boxing Day at Richmond. Her three previous pantos. have been "The Babes in the Wood," at the Theatre Royal, Portsmouth; King's, Hammersmith; and the New Oxford. She also appeared in "Mayfair and Montmartre" at the New Oxford and "Razzle Dazzle" at the Empire.

Leslie Strange.

Last week, at Shepherd's Bush, Leslie Strange proved a very welcome contributor to the entertaining bill! In addition to his old-man study—a wonderful character impersonation—Leslie introduces burlesque studies of a Jewish comedian and a navvy, and concluded with the Army officer at the re-union of the ex-Service men.

Maurice Sterndale.

At the Edmonton Empire this week Maurice Sterndale, the popular violinist, concludes with his single act for the present, as on Monday next he opens for a long season with "Zip," which show resumes at the Empire, Burnley.

Jack Hylton.

Concluding another long visit to the Alhambra last week, Jack Hylton and his merry men—who are at Wood Green this week—return to this house on Monday for an indefinite stay.

May Stevens.

At the Hippo., Bristol, this week, May Stevens is proving very popular in her single act, which will be seen in town next at the Victoria Palace the second week in January. May has recently secured some excellent new material.

Jen Latona

A few days ago Jen Latona accompanied by Frank, arrived back in town after twelve months' absence in the Colonies. Although Jen has had a wonderful time in Australia and Africa, she was glad to be home again.

"Pranks."

In the new musical frolic, "Pranks," which is at the Metropolitan this week, Rex London and Fred Granger are playing the leading parts. Rex proves a most resourceful comedian, whilst Fred is in tip-top form on the vocal side.

Mr. Ernest A. Vincent.

As a token of the esteem in which he is held, Mr. Ernest A. Vincent, the popular manager of the Hippodrome, Derby, has recently been presented by some of his friends amongst the Hippodrome patrons, with a handsome gold cigarette case, neatly engraved with his monogram.

Chas. Procter.

Managing the affairs of Ivor Vintor for the past six years, we hear that Chas. Procter is now at liberty for a similar engagement. Offers have been made to Chas. from different sources, so we may hear that he will be in harness again shortly.

Norman Lee Revues.

On Sunday, January 4, a dinner and dance will be held by the members of the Norman Lee revues to celebrate the opening of the New Year. The companies to be represented will include "Nelly Dean," "The Family Circle," "Rent Free," "A Working Girl," and "Fall Out." In addition many theatrical and vaudeville stars have promised to attend. Tickets (16s. each) can be obtained from Miss Gladys Walker, care of Norman Lee, 2, Little Turnstile, High Holborn, W.C.

For South Africa.

Miss Lily Lena and Miss Florence Rex sailed from Southampton on Friday last, per R.M.S. "Kildonan Castle," to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.

Hart and O'Brian.

At the Empire, Shepherd's Bush, last week, Hart and O'Brian made their return to the halls after a long season in production. These clever entertainers have been specially engaged for the Alhambra for the second week in February, this being the only free week prior to resuming their parts in "The Times" revue.

Entertaining Poor Children.

Princess Louise, Duchess of Argyll, attended the third annual entertainment given on Saturday afternoon at the East Ham Palace to 2,500 of the poorest children attending the local elementary schools. H.R.H. was received by Lord Bethell, the Mayor (Ald. J. Papworth), and Mayoress, the organiser (Councillor Alfred Rhodes), and Mr. Hugh Baker, the manager. A pleasing incident at the reception was the presentation of a bouquet to the Princess by little Miss Joan Baker, daughter of the manager. During the proceedings Lord Bethell voiced the gratitude of all to Princess Louise for once again evincing her interest in the welfare of the children by being present, and this was supported in full-throated fashion by the guests themselves.

THE COLISEUM.

For a seasonable attraction, what could be more desirable than those versatile clowns, the Grotesque Jovers? At the Coliseum this week the enthusiastic welcome they receive is full of the spirit of Christmas. They belong to the race of Lords of Misrule, who have been in demand ever since holy days became holidays. Their mishaps while trying to be musical, their spoof feats, their joyous acrobatics, and their burlesque dancing, are as near to the spirit of the harlequinade as we are likely to get this Christmas. The spectator who watches their antics will say, with Touchstone, "It is meat and drink to me to see a clown."

But this week's programme is full of laughter. One of the chief causes is Renie Riano, who not only changes her appearance for each of her caricatures, but seems to change her legs also. We could almost swear she had a different pair each time. For "Bluebeard's Eighth Wife" they are Orientally angular, for the "loopy child" they are full of straight lines and awkwardness, for the American flapper they are demure and graceful, and so on. Van Dock, as the programme says, "draws laughs," but he also gets one every time he utters a quaint observation. Milton Hayes, being a "smith" of laughter, naturally adds considerably to the general merriment, while Ambrose Barker and Peggy Wynne do likewise with their ingenious mimicry of human beings and birds. Leo Bill, the novel ventriloquist, tickles us deftly through his son Toto. Ryan and Burke, the comedy aerial gymnasts, are the climax of this gaiety.

This week's ballets include further performances of "Aurora's Wedding," "La Boutique Fantasque" and "Prince Igor." On Wednesday and Saturday afternoons "The Midnight Sun" will be given, a work which is appropriate to Christmas since it depicts the pagan equivalent of our holidays in the ceremonies to hail the coming of Yardo, the Sun-god. Leon Woizikovsky, Anatole Wilzak, and Vera Nemtchinova are taking the leading parts.

The programme also includes Stella Browne, a very pleasing soprano, and a spirited selection of Christmas hymns and carols arranged by Orellana with which the orchestra keeps the audience charmed during the interval.

THE ALHAMBRA.

Gillie Potter is a comedian who well deserves his place in the Alhambra bill. His peculiarity consists in portraying, very forcibly and subtly, the type known in America as a "show-off" and over here as a "swanker." This particular specimen belongs to some English town or city, such as London, Liverpool or Brighton. His characteristics are (1) very low birth; (2) very high social pretensions; and (3) the inability to conceal either. Gillie Potter reproduces his affectations to a nicety. The head held still and high in a lordly fashion, the mouth always prepared for speech when the auditors are ready to be impressed, the glassy fixed stare of the eyes, the well-controlled muscles of the face, the settled repose of the body—all these details that are to be observed in the social "swanker" of real life are given just that minimum touch of exaggeration which causes the maximum of amusement. The song, of course, offers the wildest contrasts of "expensive" phraseology and squalid facts. His family has a Latin motto—"Quod." His brother is an excellent fellow—and a staunch inebriate. There had been a dispute over a twenty-one-day clock—the clock has gone to the claimant, and his brother has been given the twenty-one days. And the song, "His Majesty Sent for Me," ends with mention of a constable. Undoubtedly Gillie Potter has hit on an excellent idea for humorous developments.

At the head of the bill there are three "stars" of great brilliance. What need be said at this time of day of the fun of the Griffiths Brothers' performing Pogo, or of Harry Tate's uproariously comic skit on "Broadcasting," or of Yvonne George's intense pathos and irony? These are classics of the variety stage. In addition, there is Charles Penrose in his jovial display of "Busting up Prohibition" with the aid of Harvey Brinton and a huge case of "the doin's." Auntie, who would a-wheeling go, exploits the comic possibilities of a five-barred gate, which she tries vainly to push open and surmounts with the utmost difficulty, only to see it fly open in the opposite direction. The "hand-made humour" of Edward Victor consists of shadowgraphs that are more than usually amusing, and the Topsy-Turvy Five present a number of dancing novelties. John Tiller's "Phantom Guards" create an impressive spectacle with their marching and counter-marching amid curious lighting effects.

LONDON SHOREDITCH.

Popular Miss Victoria Carmen is here this week in her latest songs and Paris creations. Her rendering of "Keep a Little Sunshine," "Mah Jong," and "Come Away" were heartily applauded. Marie Lawton, to her own harp accompaniment, sings very sweetly "Ye Banks and Braes," and at the piano she equally excels in "Alone With My Garden of Dreams" and Tosti's "Goodbye." Aldor Trio, novelty gymnasts, create an excellent impression with their dexterous and original feats. Artemus, "Prime Minister of Mirthful Magic and Dissipater of the Doleful Dumps," extracts a lot of fun from "Sahara," his material. The cabinet disappearing trick is the culminating feature of his entertainment. Nina and Nora, speciality dancers, give a dainty turn. Jack and Emily, in their vocal and step-dancing entertainment, do well. Clevoner, the concertinist, in his comedy episode, "The Yorkshire Rustic's Wedding," is excellent. Tom Leamore, in his song scena, "Rip," is a great favourite; and Will Twist is responsible for some good conjuring tricks.

ISLINGTON EMPIRE.

"Ku Klux Klan," Mr. Lew Lake's musical burlesque presented at the Islington Empire this week, is a bright and merry show, and it goes with a swing from start to finish. All the principals fit their parts so well that it is difficult to pick out anyone for special mention, but Lew Lake, Bob Morris, Arthur Stratton, and Rex Compton deserve praise for their clever work, while Nancy Lorrison and Aileen Firmingor both sing and dance excellently.

A feature of the show, which was enthusiastically received, is the fine singing of the chorus.

Glasgow was en fête last Friday, the occasion being the annual Cinema Ball in aid of the infirmaries of the town and the Cinema Trades Benevolent Fund. Half Glasgow seemed to throng the spacious St. Andrew's Hall, and danced well into the early hours of the morning. Many novelties were programmed, none being more popular than an Eastern vocal scena based on Horatio Nicholls' famous "Sahara" fot-trot, produced by Mr. Frank Rubens. Mr. Earle Gilson and Miss Eileen Connelly (the Queen from the Pavilion pantomime, who appeared by kind permission of Mr. Harry Norris) enacted the leading parts supported by an octette of male singers. The orchestra for this number was specially conducted by Mr. Francis Adair. Mr. Horatio Nicholls, who was present, was much gratified by the enthusiastic reception of his masterpiece. 75 per cent. of the dance numbers performed by Mr. Iff's band were Lawrence Wright.

Cora Goffin.

In our last issue we stated that Cora Goffin was playing principal boy at the Grand Theatre, Leeds. This should have read principal girl.

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6.30 **HOLBORN EMP.** 9.0
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6.40 **KILBURN EMPIRE** 9.0
TRIX SISTERS. GEO. MOZART. HARRY HERBERT. CHISHOLMS. THE O'GORMAN BROS. TOM E. HUGHES. RUSSELL CARR. 5 TOPSY TURVEYS. MDLLE. NADU. HARRIS BROS. BILLIE & BURKE.

6.15 **LEWISHAM HIP.** 8.40
THE ROYAL INTERNATIONAL CIRCUS.
Matinees—
Thursday, Jan. 1. Saturday, Jan. 3.

6.40 **CAMBERWELL PL.** 9.0
MAGGIE DICKINSON
in
"THE SAUCE BOX."
TUCKER.
ARTHUR POND. HERBERT LEE. ERNIE ROMA. TEDDY WEBB. ALDOR TRIO. NINA & NORA.

6.40 **GRAND, Clapham J.** 9.0
Albert de Courville's Latest Revue—
"THE LOOKING GLASS,"
From the Vaudeville Theatre.

6.40 **HAMMERSMITH PL.** 9.0
The Super Musical Comedy—
"JOAN ALL ALONE."
Featuring—
FRED KITCHEN. DAISY JAMES.

6.40 **ILFORD HIPPO.** 9.0
The Show that has made Millions Laugh
"CASEY'S COURT,"
WILL MURRAY as "MRS. CASEY."

6.40 **SHOREDITCH OLY.** 9.0
"LOVE AND KISSES."
An Albert de Courville Revue.

6.30 **CROYDON EMPIRE** 8.45
GERTIE GITANA
in
"NELLY DEAN."
A Musical Comedy Romance.
Written and Produced by Norman Lee.

6.40 **ISLINGTON EMPIRE** 9.0
"IDEAS."
A Song, Fun and Dance Show.
JACK CLIFFORD, DAN YOUNG, ROBERT McLACHLAN, and ISABELLE DILLON.

6.40 **POPLAR HIPPO.** 9.0
ERNIE LOTINGA
in
"KHAKI,"
A Super Farce.

6.40 **WILLESDEN HIP.** 9.0
"A WORKING GIRL."
A Norman Lee Revue,
Starring—
ERNIE MAYNE AND FULL COMPANY.

6.40 **ROTHERHITHE HIPPO.** 9.0
The East London Players
(Direction, Miss Dorothy Mullord)
Present—
"A WOMAN'S PAST."

6.40 **COLLINS'S.** 9.0
The North London Players
(Direction, Miss Dorothy Mullord)
Present
"HIS LAST LEAVE."

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NEXT WEEK'S CALLS.

MONDAY, DECEMBER 29, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JANUARY 19 NOW DUE.

ALBANY WARD THEATRES.
(Note.—Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.)
JERSEY ALHAMBRA.—Golf Godfrey and Madam Alma Sante.
JERSEY OPERA HOUSE. — W. Ellis Black's "Mother Goose."
SALISBURY PALACE.—Harold Reading's "Little Jack Horner."
WEYMOUTH JUBILEE HALL.—"The Hold-Up."

BOSTOCK TOUR.
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Starr and Mason.
HAMILTON HIPPODROME (rehearsal, 1).—Eight Welsh Miners, Scott and Weston, Arthur James and Partner, McLean and Atwell, Alvis and Atmo, Will Lacey.
IPSWICH HIPPODROME (rehearsal, 11.30).—S. Lawrence presents "Pins and Needles."
IPSWICH LYCEUM THEATRE. — "Grampy."
NORWICH HIPPODROME (rehearsal, 1). — George Bliss presents "Aladdin" Pantomime."
NORWICH THEATRE ROYAL. — "Madame Pompadour."
PAISLEY RINK PALACE (rehearsal, 12).—Robinson and Macken, Arley and Alys, The Bromios.
PAISLEY THEATRE (rehearsal, 12).—P. M. Turner presents "The Globe Trot."

BROADHEAD CIRCUIT.
ASHTON-UNDER-LYNE EMPIRE-HIPPODROME.—Annie Rooney presents "Goody Two Shoes" pantomime.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Surprise Quartette, pictures, Williams and Caldera.
BURY HIPPODROME REPERTORY THEATRE.—The Broadhead Players present "Moths."
ECCLES CROWN REPERTORY THEATRE.—The Broadhead Players present "A Bunch of Violets."
LIVERPOOL PAVILION THEATRE. — J. E. Bleriot presents "Dame Trot" pantomime.
MANCHESTER EMPRESS THEATRE. —Picture entertainment.
MANCHESTER HULME HIPPODROME.—Jazon and Montgomery present "Blue Bird" pantomime.
MANCHESTER JUNCTION THEATRE. —Sydney and Adelaide, pictures, and company as booked.
MANCHESTER KING'S THEATRE.—Jazon and Montgomery present "Sinbad the Sailor" pantomime.
MANCHESTER METROPOLE THEATRE. — Walter Bishop presents "Dick Whittington" pantomime.
MANCHESTER OSBORNE REPERTORY THEATRE. — The Broadhead Players present "Daughter of Babylon," "A Soldier and a Man."
MANCHESTER QUEEN'S PARK HIPPODROME.—William de Lacy presents "Humpty Dumpty" pantomime.
MORECAMBE WINTER GARDENS.—Picture entertainment.
PRESTON PALACE THEATRE.—Picture entertainment.
PRESTON ROYAL HIPPODROME.—Walter Haig, Marcus, Jennie Benson, Wallace Selkirk's "Clans of Bonnie Scotland," Charles Thomas, Jack Shields, Con Ingham.
SALFORD ROYAL HIPPODROME.—Dread Raymond and vaudeville company.
KENNEDY'S THEATRES.
HOLLY OPERA HOUSE (rehearsal, 12).—Miss Clara Coverdale presents "Ten to One On" revue.
WEST BROMWICH EMPIRE (rehearsal, 12).—Mrs. Cox's revue "Going Some."
WEST BROMWICH THEATRE ROYAL. —Company booked.

MACNAGHTEN CIRCUIT.
(Rehearsal at all halls at 12 o'clock.)
BLACKBURN.—Wood and Zola, Paddy Saunders, John Henry, Lyle and Lena, Kuming and Dini, George Hurd, Val Fenton.
BRADFORD. — Gordon Productions, "Hello! Wembley."
BURNLEY.—Bud Ritchie's "Dippy."
CARLISLE. — Ray Bros.' "The Side Show."
HALIFAX. — G. Sax's "Sixes and Sevens."
HUDDERSFIELD. — Gar Kiddie's "Little Bo-Peep."
LEICESTER.—Company as booked.
SOUTHAMPTON. — Harry Newbold's "Wet and Dry."
WARRINGTON.—A. E. Smith's "The Real Stuff," Evelyn Tyser.

LONDON SYNDICATE HALLS.
(See page 13.)

LONDON THEATRES OF VARIETIES, LTD.
(See page 10.)

NORTHERN THEATRES COMPANY.
BLACKBURN THEATRE ROYAL.—"The Last Waltz."
BURY THEATRE ROYAL.—Bros. Hanaway's "Dick Whittington."
DEWSBURY THEATRE ROYAL.—Teddy Worth's Aladdin."
HALIFAX GRAND THEATRE.—Jack Brennan's "Babes in the Wood."
HALIFAX THEATRE ROYAL.—"Cinderella."
HUDDERSFIELD HIPPODROME.—Harry Firth's "Jack and Jill."
HUDDERSFIELD PICTURE HOUSE. —Pictures.
ROCHDALE PALACE THEATRE.—Pictures.
ROCHDALE THEATRE ROYAL.—"Red Riding Hood."

MOSS' EMPIRES.
BIRMINGHAM EMPIRE (rehearsal, 12.30).—Doris Ashton, Fyne and Hurley, Miller and Canning, Alfredo and His Band with Terpsichore, The Eight Empire Girls with Bert Neilson, Griffiths Bros, and Miss Lutie, The Essedras.
BIRMINGHAM GRAND (rehearsal, 1).—Johnny Clark and Co., Edward Victor, Samson, Fred Curran, The Eight Moss Girls with Bert Neilson, The Great Wieland, Coquelli.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Jack Joyce's Circus (2nd week).
CARDIFF EMPIRE (rehearsal, 1).—John Lester presents "Hollywood Follies." Cast includes Harry and Burton Lester.
EDINBURGH EMPIRE (rehearsal, 12). —Wilson Hallett, Le Dair and Partner, Neil Kenyon, Elgar Hudson Quintette, Gautier's Animated Toyshop, Vera Rudd and Partner, Florence Yaymen.
FINSBURY PARK EMPIRE (rehearsal, 1).—Stella and Partner, C. Ancaster, G. T. Pattman assisted by Minnie Rigby and Constance Marchant, Coram, Leyton and Johnstone, The Miss Tree Mystery, Little Pipifax and Co.
GATESHEAD EMPIRE (rehearsal, 1).—"Babes in the Wood."
GLASGOW ALHAMBRA (rehearsal, 11). —Julian Wylie presents "Brighter London."
GLASGOW COLISEUM (rehearsal, 11). —Fred Collins presents Moss' Empires Pantomime "The Forty Thieves." Cast includes G. H. Elliott, Kitty Evelyn, and McGregor and Hood.
GLASGOW EMPIRE (rehearsal, 11).—Tom Arnold presents "The Melody Box." Cast includes Elsie Bower and Freddie Forbes.
HANLEY GRAND THEATRE (rehearsal, 1.30).—Sidney Burns presents "Crash." Cast includes Billy Bernhart and Dorothy Venton.
HULL PALACE (rehearsal, 1).—Macdonald and Young present "Katinka."
LEEDS EMPIRE (rehearsal, 1).—Fred Karno presents "The Love Match." Cast includes Billy Danvers and Marie Ellis.
LIVERPOOL OLYMPIA (rehearsal, 1). —Julian Wylie presents "Puss in Boots." Cast includes G. S. Melvin, Mona Vivian, and Billy Merson.
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's Pantomime "Mother Goose."
MANCHESTER PALACE THEATRE (rehearsal, 11).—Julian Wylie presents "Leap Year." Cast includes George Robey.
NEWCASTLE EMPIRE (rehearsal, 1). —Florrie Forde's Pantomime, "Jack and Jill." Cast includes Florrie Forde, Stanford and Allen, Reg. Bolton.
NEW CROSS EMPIRE (rehearsal, 1).—D. L. Keith, by arrangement with Harry Day, presents "Visions." Cast includes Jim Jessiman and Elaine Rosslyn.
NEWPORT EMPIRE (rehearsal, 1).—Herbert Clayton and Jack Waller present "Tilly." Cast includes Maudie Dunham and Arnold Richardson.
NOTTINGHAM EMPIRE (rehearsal, 1).—Harry Norris presents "Ring In." Cast includes Rebla, Osborne and Perryer, and Noni.
NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—"Robin Hood." Cast includes Louie Beckman, Frankland Gray, Gordon Rennie, Winifred O'Connor.
PRESTON EMPIRE (rehearsal, 11).—Tom Walls presents "Our Liz."
SALFORD PALACE THEATRE (rehearsal, 1).—Ernie Lotinga presents "The Loom."
SHEFFIELD EMPIRE (rehearsal, 1).—Julian Wylie presents "Mr. Tickle, M.P." Cast includes George Bass.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"The Officers' Mess."
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Jack the Giant Killer."
STRATFORD EMPIRE (rehearsal, 1).—Harry Day presents "Events." Cast includes Kitty Colyer and Jimmie Leslie.
SUNDERLAND EMPIRE (rehearsal, 1). —"Mother Goose" (2nd week).
SWANSEA EMPIRE (rehearsal, 2).—M. Klit-Gaarde presents "The Nine o'Clock Revue." Cast includes Hugh Rene, Maria Minetti, and M. Klit-Gaarde.
VICTORIA PALACE (rehearsal, 11.30).—Kirkby and Hudson, Gresham Singers, "Our Palace Girls," Alba Tiberio, Dio Pia, Frau Klint, Herbert La Martine, Elsie Steadman.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Flirts and Skirts." Cast includes Syd. Howard and Doris Lee.

STOLL TOUR.
(See page 13.)

VARIETY THEATRES CONTROLLING CO.
BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Whispers."
BRIGHTON HIPPODROME (rehearsal, 12).—Flying Winskills, Harry Tate, Whit Cunliffe, Daimler and Eadie, George and Butcher, Fred Russell, Frank and Vesta, Rowland.
LEEDS HIPPODROME (rehearsal, 12).—"Happy Hours."
LIVERPOOL HIPPODROME (rehearsal, 12).—"Little Nellie Kelly."
NEWCASTLE HIPPODROME (rehearsal, 12).—"Cinderella."
PARIS ALHAMBRA (period commencing Dec. 26, 1924).—Fred Cooper and Co., Leers Arvello Troupe, Fernand Dorys, Hanlon Bros., Alibert, Mass Takahashi, M. Knopsky, Marisa Antonetti, Rene Marchais, Hanvaar and Lee, Kasbah Arabs, Mogadors.
PORTSMOUTH HIPPODROME (rehearsal, 12).—The Great Carmo.
SHEFFIELD HIPPODROME (rehearsal, 12).—"Aladdin."
SOUTHAMPTON (rehearsal, 12.30).—"All in Favour."
SOUTHEND HIPPODROME (rehearsal, 12).—"Cinderella."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Pages."

MISCELLANEOUS.
ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Harry Slingsby presents "Peeps Into 1924."
ASTON HIPPODROME (rehearsal, 12). —Ten Loonies, Athos Trio, Fred Bennett, The Cardles, Audrey Knight, Wyn Gladwyn, Harry Shiels and Co.
AYR PAVILION THEATRE (rehearsal, 1).—Musical Revels, Three Neslos, Vivian Foster, Irene Forde, George Murphy, and company as booked.

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COVENTRY HIPPODROME (rehearsal, 1).—"Me and My Gal."
EALING BROADWAY PALLADIUM (rehearsal, 12). — The Aucklands, Nan Saunders.
EDINBURGH THEATRE ROYAL (rehearsal, 12).—Fred Collins' "Dick Whittington" pantomime.
EDMONTON EMPIRE (rehearsal, 12).—T. Elder Hearn presents "Rumours of 1925."
EXETER HIPPODROME. — Victoria Carmen and Her Shadow, Lily Moore and Percy Martin, Elton Black and Lady, Gordon Wilde and Co., Billy Vardel Trio, Artemus and Co.
GLASGOW PAVILION.—Playgoers' Syndicate present "Tom, Tom, the Piper's Son."
GOLDERS GREEN HIPPODROME (rehearsal, 12).—"By the Way."
GREAT YARMOUTH HIPPODROME. —"Sinbad the Sailor" Pantomime.
ILFORD PREMIER (rehearsal, 12).—Haworth and Wessely, The Zanfrellas.
KEIGHLEY HIPPODROME (rehearsal, 12).—Wm. de Lacy's pantomime, "Mother Hubbard."
KINGSTON EMPIRE (rehearsal, 12.45). —Emlyn Thomas's famous London Band, May Henderson, Bert Coote and Company, and Dolly Elsworthy, supported by full variety company.
LEITH ALHAMBRA (rehearsal, 12).—Harry Lees' "Babes in the Wood."
LONDON SHOREDITCH. — Loch and Lomond Trio, Syd Moorhouse, Haden Herbert Four, Margaret Dennis, Lloyd and Montrose, John Paley, Four Lovick Jewels, De Vola and Rex, Les Odeons.
NORTHAMPTON NEW (rehearsal, 12). —"Unemployed."
PENGE EMPIRE (rehearsal, 12).—Fred Duprez and Co. in "Mr. Manhattan."
POPLAR QUEEN'S (rehearsal, 4). — Revue, "Parish Relief."
READING PALACE THEATRE.—"Forbidden Fruit."
ST. ALBANS GRAND PALACE (rehearsal, 12).—Bert Terrell, Revill and Syd.
ST. JAMES'S CINEMA. — Miss Elsie Fisher.
TOTTENHAM PALACE (rehearsal, 12.30).—Ada Cerito, Dirk and Anton.
WALSALL PICTURE HOUSE (rehearsal, 11).—The Four Lees, The Panjacks.

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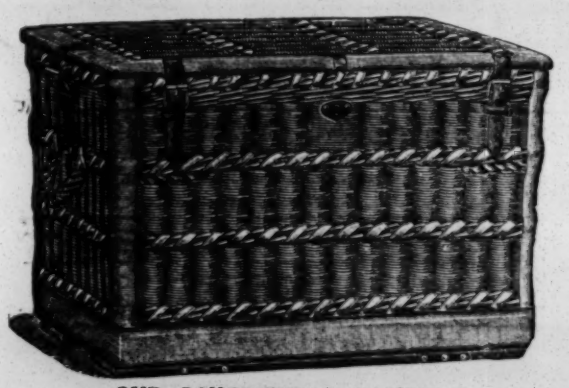

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KING'S, SOUTHSEA

NORMAN CARROLL
COMEDIAN
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Thanks Geo. Bliss, Esq., Birmingham, for offer of Production.

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Panto., Principal Boy,
KING'S, EDINBURGH, 1924-5

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Direction—MICHAEL LYON

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Dame Tucker, "Red Riding Hood"
THEATRE ROYAL, PORTSMOUTH

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Juvenile Lead in "Mr. Manhattan"
PALACE, HAMMERSMITH — Next, EMPIRE, PENGE

GILBERT PAYNE
Principal Comedian, in P. M. Turner's Enormous Success—
"FOLLOW THE MONEY"
This Week, EMPIRE, WOOLWICH — Next, EMPIRE, SMETHWICH

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Juvenile Lead,
"PRANKS" Revue
This Week, THE METROPOLITAN

REX LONDON
Principal Comedian,
"PRANKS" Revue
This Week, THE METROPOLITAN

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Solo Pianiste & Accompaniste — *Principal Baritone*
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This Week, PIER PAVILION, COLWYN BAY, NORTH WALES, for Three Weeks
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ARTISTS' DEPARTMENT: Negotiations, A. D. DAVIS.
Dates, LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR DECEMBER 29, 1924.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for—
Diaghiloff's Ballet, Violet Vanbrugh, Renie Riano, Ann Codee, The Jovers, Lee Sisters, Fred Sylvester and Co., Platt r Brothers, Howard Rogers.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House),
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
"Maid of the Mountains."

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
Leo Bill, Harry Thurston, Tom Barrasford, Stanley Twins & Mona, Cycling Brunettes.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
"Mademoiselle Kiki."

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
"On the Dole."

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
Owen McGiveney, Billy Bennett, "The Wager," Ringle Bros., Ray's Wonder Girls, Alice Craven.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Bostock's Circus.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
La Flori, Ethel Hook, Annita Bronzi and the Faribonis, Jack Lane, Lewis Davenport, Hart O'Brian.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
Stella Browne, Larry Kemble, Johnson Clark, Jack Stocks, Burr & Hope, Les Augustines.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
"Battling Butler."

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Little Tich, Jack Hylton's Band, Talbot O'Farrell, Bronzi and Farabonis, Statues That Talk, Charles Penrose, Dorrie Dene, Three Karreys, Yvonne Arnaud & Co.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All sketches played at the above theatre must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least **20**, including **4** first Violin Parts, **2** second Violin Parts, separate 'Cello and Bass Parts, full Wood-Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it This intimation is only rendered necessary by a very few artists.
ARTISTS' SCENERY & PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Co npany concerned will not be responsible for same and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Monday, December 29, 1924.

LONDON PAVILION.
The Trianon Co., Ltd present
"Daughters of the Desert" (Film).

REGENT THEATRE.
Rehearsal at 11 for—
E. P. Clift to present
"The Little Minister," including Peggy O'Neil

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Moreton and Heath to present
"Chu Chin Chow."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Will Dalton, George Norton & Lynn Wright to present
"Little Jack Horner."

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Company as booked.

CHELSEA PALACE.
Rehearsal at 12 noon for—
Herbert Barnes to present
"The Babes in the Wood."

OXFORD THEATRE.
Charles Gulliver's Pantomime
"Dick Whittington," including Wilkie Bard as "Idle Jack," Mable Green as "Dick."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Albert Hengler to present
Hengler's Circus.

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
J. Bannister Howard, Tom Walls and Leslie Henson to present "Tons of Money."

WATFORD SUPER CINEMA.
The Job Dodgers (3 days, comm. Dec. 29); Love's Influence (3 days, comm. Dec. 29, Sherlock Junr. (Dec. 29, 6 days); Fall of an Empress (6 days).

SOUTH LONDON.
Rehearsal at 12 noon for—
Ella Shields and Company as booked.

The above are communicated for information without prejudice.

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Dec. 29, HAMMERSMITH PALACE.

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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION

WEEKLY REPORT.

Cost of maintenance of Benevolent Institution, about £53. Number of old artists residing there, 43 (ladies 11, men 32). Amount of weekly pensions, £56 6s. 3d. Number of pensioners, 95. Amount of grants, loans, fares, &c., £50 4s.

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ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALADDIN (CHARM).—Dec. 22 and 29, O.H., Northampton.
ALADDIN (HIGHLEY).—Dec. 22, O.H., Northampton.
ALADDIN (WORTH).—Dec. 24, Royal, Dewsbury.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
BABES IN THE WOOD (BAINES).—Dec. 22, Palace, East Ham.
BABES IN THE WOOD (MAVIS AND BRENNAN).—Dec. 22, Hippo., Huddersfield.
BABES IN THE WOOD (VENTOM SWIFT).—Dec. 22 and 29, Met., Bootle.
BATTLING BUTLER.—Dec. 22 and 29, Hippo., Manchester.
BAYNTON, HENRY.—Dec. 22, Hippo., Darlington.
BEAUTY AND THE BEAST (JAZON AND MONTGOMERY).—Dec. 22, Pavilion, Liverpool.
BELLE OF NEW YORK.—Dec. 22, St. George's Hall, Kendal; 29, Public Hall, Stirling.
BLUEBEARD (JAZON AND MONTGOMERY).—Dec. 22, King's, Manchester
BOY BLUE (STANTON).—Dec. 22, Boro', Abergavenny.
BRINGING UP FATHER.—Dec. 22, Royal, Norwich.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
CAMPBELL, MRS. PATRICK.—Dec. 29, H.M., Carlisle.
CARL ROSA OPERA CO.—Dec. 22, King's, Dundee.
CATHERINE.—Dec. 26, Lyceum, Sheffield.
CINDERELLA.—Dec. 26, Royal, Cleethorpes.
DAME TROT (BLERIOT).—Dec. 22, Queen's Park, Manchester.
DAREDEVIL.—Dec. 22, Hippo., Aldershot.
DEANE, HAMILTON.—Dec. 22 and 29, Coronation, Ulverston.
DENVILLE (ALFRED) REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hip., Margate.
DICK WHITTINGTON (BISHOP).—Dec. 22, Hippo., Preston.
DICK WHITTINGTON (DUNSFORD).—Dec. 26, T.R., Exeter.
DICK WHITTINGTON (COLLINS).—Dec. 22, Royal, Edinburgh.
DICK WHITTINGTON (HANAWAY).—Dec. 24, Royal, Bury.
DOBELL, W.—Dec. 22, Town Hall, Dundalk.
DOLLAR PRINCESS.—Dec. 22, King's, Glasgow.
D'OYLY CARTE OPERA CO.—Dec. 22 and 29, Court, Liverpool.
D'OYLY CARTE OPERA CO.—Dec. 22 and 29, O.H., Blackpool.
FRASQUITA.—Dec. 22 and 29, Lyceum, Edinburgh.
GODWIN HALLETT OPERA CO.—Dec. 22 and 29, T.R., Bury St. Edmunds.
GOING UP.—Dec. 22, Empire, Preston.
GOODY TWO SHOES (ROONEY).—Dec. 22, Met., Manchester.
HAMMERSLEIGH, BERIC.—Dec. 22, Victoria, Dundee.
HUMPTY DUMPTY (DE LACY).—Dec. 22, Empire, Ashton-under-Lyne.
IMPERIAL OPERA.—Dec. 22, Town Hall, Yeadon; 29, T.R., Castleford.
JACK AND JILL (FLORRIE FORDE).—Dec. 22, Empire, Glasgow.
JACK AND THE BEANSTALK (JAZON AND MONTGOMERY).—Dec. 22, Hippo., Birkenhead.
JACK AND BEANSTALK (SUTTON).—Dec. 22, Grand, Plymouth.
JOAN ALL ALONE.—Dec. 22, Palace, Chelsea; 29, Palace, Hammersmith.
KATJA THE DANCER.—Dec. 24, Prince's, Manchester.
KATINKA.—Dec. 22, Empire, Chiswick.
KATINKA.—Dec. 26, Court, Warrington.
LAST WALTZ.—Dec. 24, Royal, Blackburn.
LEAP YEAR.—Dec. 22, Palace, Manchester
LILAC TIME.—Dec. 26, P.G., Folkestone.
LILIES OF THE FIELD.—Dec. 22, Perth Theatre; 29, O.H., Scarborough.
LITTLE MINISTER.—Dec. 29, Regent, London.
LITTLE JACK HORNER (DALTON).—Dec. 22, Palace, Watford.
LITTLE NELLIE KELLY.—Dec. 22, Hippo., Liverpool.
LOVE MATCH.—Dec. 22, Empire, Sheffield; 29, Empire, Leeds.
MACKEY, CHALMERS.—Dec. 22, Globe, Consett.
MADAME POMPADOUR.—Dec. 22, Lyceum, Ipswich; 29, T.R., Norwich.
MADAME POMPADOUR.—Dec. 26, O.H., Cork.
MAID OF THE MOUNTAINS.—Dec. 22, Empire, Shepherd's Bush.
MAID OF THE MOUNTAINS.—Dec. 26, Col., Ilkeston.
MASK AND THE FACE.—Dec. 22, D.P., Eastbourne.
MAURICE, IVY, REP.—Dec. 22, T.R., Yarmouth.
MAXIM REPERTORY.—Dec. 22 and 29, Princess's, Church Gresley.
MERRY WIDOW.—Dec. 22 and 29, H.M., Aberdeen.
MOTHER GOOSE.—Dec. 22, Royal, Worthing.
MOTHER GOOSE (N.) (VENTOM SWIFT).—Dec. 22 and 29, Empire, Sunderland.
MOTHER GOOSE (S.) (VENTOM SWIFT).—Dec. 26 and 29, Royal, Chatham.
MR. MANHATTAN.—Dec. 22, Hammersmith.
NELLIE DEAN.—Dec. 22, Queen's, Poplar.
OFFICERS' MESS.—Dec. 29, King's, Southsea.
O'MARA OPERA CO.—Dec. 22 and 29, H.M., Walsall.
OUR BETTERS.—Dec. 22, H.M., Carlisle; 29, O.H., Buxton.
OUTSIDER, THE.—Dec. 22, Regent, London.
OVER THE HILL.—Dec. 22, O.H., Kidderminster.
PERI.—Dec. 26, Gaiety, Hastings.
PIERROT AT PLAY.—Dec. 22, Jesmond Pav., Newcastle; 29, Kursaal, Whitley Bay.
PLAYGOERS' SYNDICATE.—Dec. 22, Pavilion, Glasgow.
POPPY.—Dec. 22, Grand, Blackpool.
RAY AND MAYNE.—Stock season, Grand, Stockton.
RED RIDING HOOD (WILLIAMS).—Dec. 24, Royal, Rochdale.
RIP VAN WINKLE.—Dec. 22, Pavilion, Ayr; 29, Met., Glasgow.
ROBINSON CRUSOE (ROSS).—Dec. 22, Hulme, Manchester.
ROBINSON CRUSOE (KIMBERLEY).—Dec. 22, O.H., Dudley.
SINBAD (LINTON).—Dec. 22, Empire, W. Bromwich.
STOP FLIRTING.—Dec. 22 and 29, New, Oxford.
SPORT OF KINGS.—Dec. 26, Grand, Swansea.
THREE BIRDS.—Dec 22, Royalty, Morecambe.
TILLY.—Dec. 22, Empire, Cardiff.
TOM, TOM, THE PIPER'S SON.—Dec. 22, Pavilion, Glasgow.
TONI.—Dec. 22, Pavilion, Buxton.
TONS OF MONEY (WHITE).—Dec. 26, Winchester; 29, Watford.
WHIRLED INTO HAPPINESS.—Dec. 22, O.H., Wakefield.
WORKING GIRL.—Dec. 22, Empire, Ilford.

REVUES.

AERIAL FLASHES.—Dec. 22, Granville, Walham Green.
ALL IN FAVOUR.—Dec. 22, Kingston-on-Thames.
BRIGHTER LONDON.—Dec. 22, Alhambra, Glasgow.
BRILLIANTS.—Dec. 22, T.R., Blyth; 29, T.R., W. Stanley.
BY THE WAY.—Dec. 22, Hippo., Golders Green.
CASEY'S COURT.—Dec. 22, Hippo., Stockport.
CONTRASTS.—Dec. 22, Royal, North Shields.
CRASH.—Dec. 22, Palace, Salford; 29, Grand, Hanley.
CREATIONS.—Dec. 22, Grand, Luton.
DANCING BARBER.—Dec. 22, Hippo., Poplar.
DAUBS AND DIMPLES.—Dec. 22, Regent, Longton; 29, King's, Newcastle-under-Lyne.
DIPPY.—Dec. 29, Palace, Burnley.
DON'T WORRY.—Dec. 22, Hippo., Coventry.
EVENING NEWS.—Dec. 22, Palace, South London.
EVENTS.—Dec. 22, Finsbury Park; 29, Stratford.
EXTRA SPECIAL.—Dec. 22, Royal, W. Bromwich.
FALL OUT.—Dec. 22, Hippo., Portsmouth.
FIZZ.—Dec. 22, Playhouse, Clay Cross; 29, Hippo., Maidenhead.
FLICKERS AND FLASHES.—Dec. 22, O.H., Londonderry.
FLIRTS AND SKIRTS.—Dec. 22, Hippo., Boscombe.
FORBIDDEN FRUIT.—Dec. 22, Balham.
FUN ON AN OCEAN LINER.—Dec. 22, Hippo., Rotherham; 29, Victoria Hall, Sunderland.
GINGER.—Dec. 22, Empire, Swansea.
GOING SOME.—Dec. 22, Grand, Hanley.
GRUMBLES.—Dec. 22, Hippo., Eastbourne; 29, T.R., Oldham.
HAPPY.—Dec. 22, Hippo., Ipswich.
HAPPY DAYS.—Dec. 22, Royal, Oldham.
HAPPY HOURS.—Dec. 22 and 29, Hippo., Leeds.
HELLO! WEMBLEY.—Dec. 22, Palace, Warrington; 29, Palace, Bradford.
HOLLYWOOD FOLLIES.—Dec. 22, Empire, Nottingham; 29, Empire, Cardiff.
HONEYMOON GIRL.—Dec. 22, Empress, Brixton; 29, T.R., Darlington.
HOP SCOTCH.—Dec. 22, Pavilion, Chorley; 29, Alex., Widnes.
IDEAS.—Dec. 22, Chatham; 29, Islington.
IRISH AND PROUD OF IT.—Dec. 22, Paisley.
JAZZLAND.—Dec. 22, New, Northampton.
JOG TROT.—Dec. 22, Hippo., Altrincham; 29, T.R., Stockport.
KHAKI.—Dec. 22, Palace, Camberwell.
KU KLUX KLAN.—Dec. 22, Empire, Islington.
LAUGH AND GROW FAT.—Dec. 22, Corporation, Chesterfield.
LITTLE JACK HORNER.—Dec. 22, Palace, Watford.
LONDON TO NEW YORK.—Dec. 22, Col., Portsmouth.
LOOM, THE.—Dec. 29, Palace, Salford.
LOVE AND KISSES.—Dec. 22, Empire, Croydon.
LUCKY 13.—Dec. 22, Tivoli, Hull.
MARGUERITE.—Dec. 22, Alex., Widnes.
ME AND MY GIRL.—Dec. 22, Bedford, Camden Town.
MELODY BOX.—Dec. 22, Empire, Edinburgh.
NINE O'CLOCK REVUE.—Dec. 22, Empire, Newport; 29, Empire, Swansea.
ON THE DOLE.—Dec. 22, Empire, S. Shields.
ON THE PANEL.—Dec. 22, Hippo., Rochdale; 29, Alex., Hull.
OUR LIZ (NO. 1).—Dec. 22, Hippo., Nottingham; 29, Empire, Preston.
PARADISE ALLEY.—Dec. 29, Portsmouth.
PARISH RELIEF.—Dec. 22, Palace, Huddersfield; 29, Queen's, Poplar.
PEEPS.—Dec. 22, Empire, Penge.
PINS AND NEEDLES.—Dec. 22, Hippo., Norwich.
PLEDGES.—Dec. 22, Argyle, Birkenhead; 29, Hippo., St. Helens.
POPS.—Dec. 22, Jubilee Hall, Weymouth.
PRANKS.—Dec. 22, Metropolitan, W.
PUPPETS.—Dec. 22, Hippo., Belfast; 29, Royal, Dublin.
RADIOS.—Dec. 22, Brighton; 29, Bristol.
RAINBOW, THE.—Dec. 22, O.H., Middlesbrough.
REAL STUFF, THE.—Dec. 22, Col., Cheltenham; 29, Palace, Warrington.
RENT FREE.—Dec. 22, Alex., Hull.
RING IN.—Dec. 22, Empire, Newcastle.
RISK IT.—Dec. 22, Gaiety, W. Hartlepool; 29, Royal, Whitehaven.
ROUND THE TOWN.—Dec. 22, Palace, Bradford; 29, Hippo., Mexborough.
RUMOURS OF 1924.—Dec. 22, Empire, Stratford.
SCANDALS OF 1924.—Dec. 22, Empire, Kilburn.
SCOTCH BROTH.—Dec. 22, T.R., Sunderland; 29, O.H., Dunfermline.
SERVED HOT.—Dec. 22, Palace, Southampton; 29, Empire, Dewsbury.
SHAVINGS.—Dec. 22, Hippo., Wigan; 29, Grand, Doncaster.
SIDE SHOW.—Dec. 22, Palace, Halifax.
SIGN ON.—Dec. 29, Balham.
SNACKS.—Dec. 22, Tivoli, Aberdeen; 29, Theatre, Clydebank.
SNATCHES.—Dec. 22, T.R., Leigh; 29, Coalville.
SOME HUSTLE.—Dec. 22, Empire, Glasgow.
STUNTS.—Dec. 22, Palace, Aberdeen; 29, Col., Cheltenham.
TEN TO ONE ON.—Dec. 22, Empire, Burnley; 29, O.H., Dudley.
TRIFLES.—Dec. 22, Anchor Cinema, Lydbrook.
TRUMPS.—Dec. 22, Stanley; 29, Blyth.
'ULLO.—Dec. 22, Empire, Leeds; 29, Chatham.
UNEMPLOYED.—Dec. 29, Palace, Leicester.
VISIONS.—Dec. 29, New Cross.
WAKE UP.—Dec. 22, Empire, Ardwick.
WANGLES.—Dec. 22, Empire, Belfast.
WET AND DRY.—Dec. 22, Palace, Burnley; 29, Palace, Southampton.
WHAT HO!—Dec. 22, Port Talbot; 29, Palace, Ebbw Vale.
WHISPERS.—Dec. 22, King's, Southsea.
ZIP.—Dec. 29, Empire, Burnley.

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THE COMPLIMENTS OF THE SEASON TO YOU ALL, AND—

—TO OUR TRUSTY AND WELL-BELOVED READERS EVERYWHERE—GREETING!

Pray heed, then, as you once were wont to do unto the excellent "Artemas," and hearken unto the words of "Caravanner" the Scribe, for there be many that will give you counsel, yet "wisdom cometh only from the few." 'Tis Christmas Eve, my masters, and I would fain hail ye one and all in right seasonable manner and with fittingly festive spirit. 'Tis e'en on the tip of my tongue to murmur "What's yours?" but as I cannot clink glasses as I should wish to do with all and every one of you in the flesh, as it were, to say nothing of the "club" or the "pub," I must perforce content myself with toasting you in the "spirit"—speaking metaphorically, of course.

But this is Christmas Eve, and Christmas, I need not remind you, comes but once a year, in which respect it is vastly more particular than landlords, income tax inspectors, rate collectors, bum-bailiffs, and our other "obedient servants." To-morrow will be Christmas Day—the day-of-days in the calendar of the Briton in every quarter of the globe. And because upon the morrow we shall wake to contemplation of our Santa Claus stockings, to festive fare, with the promise of indigestion and a "fat" head, and anon to the counting of any "small" change that may have been spared to us wherewith to satisfy the expectations of the policeman, the dustman, and the numerous other solicitous friends whose nasty habit it is to visit us upon Boxing Day, when mayhap we are "sadder and wiser" and perchance "liverish," to express the hope that we may have passed "A Jolly Christmas," it is meet and right that I should wish you one and all—here and now—a right Merrie Christmas, and because the times in which we live are exceeding parlous, I am constrained to offer you in lieu of the case of "nectar" which I should have wished you to have, but which is still languishing at Kilmarnock for its "marching orders"—my heartfelt blessing, coupled with the hope that, like myself, you are "still going strong." Wherefore, and for want of o'wt more substantial, my showmen friends, brethren, and gentles all, I give you—Good-morrow!

Because it is singularly appropriate and expressive withal, I crave leave, without offence, to borrow a comprehensive Yorkshire toast:—

"Here's to us,
All on us.
May we never want n'owt,
None on us,
Nor me nawther."

I cannot plead guilty to Yorkshire ancestry, but I hold no brief for "the flea, fly, and flitch of bacon" theory. I once heard a story which began with the words "There was a young lady of Gloucester," but it was much too subtle for my innocent mind, and I doubt whether you would understand it. Anyway, I do not recall that it had anything to do with Yorkshire, so "that part of the question does not therefore arise" as Parliamentarians say by way of reply to questions which they cannot answer. But I rather like the

"May we never want n'owt,
None on us,
Nor me nawther"

toast. The afterthought was no uncertain inspiration on the author's part, and—well, "them's my sentiments."

Throughout the country winter fairs are in full swing, and the majority are, I am glad to be able to record, doing very satisfactory business, a state of affairs which points conclusively to a really widespread revival in the popularity of the all-year-round fair. Most of the big riding masters deserve to be warmly congratulated upon the numerous and excellent permanent and semi-permanent sites which astute negotiations have enabled them to secure in many big centres of population where winter fairs on a big scale have been established in several instances for the first time. By their far-sighted policy in this direction the "big" men have rendered a service as considerable as it is considerate to their many smaller brethren. To very many tenants this substantial development of the winter fair scheme has proved invaluable inasmuch as it has provided the majority with a practical solution of "the winter's keep" problem.

As one who is not always able to see eye to eye, as it were, with the boss lessees in matters of policy and of interior economy, I am all the more happy to bear tribute to the unselfish enterprise and kindliness which these have displayed as a body in the organisation of a big chain of winter fairs that have furnished an army of stall-holders and small tenants generally who, but for such fairs, must have been confronted with a woefully "thin" time, with a decent living. That is the proper spirit, gentlemen. It is in keeping with the highest traditions of British showmanship, and worthy of the honoured reputations that have been handed down to you by those of your ancestors whose names will ever hold high place in show history.

To be the stalwart friend and champion of the showmen's cause is the mission of this newspaper through its "Fair Ground" section, and it is the duty, and will be the always earnest endeavour, of "The Caravanner" in the pursuit of that mission to wield a perfectly impartial pen in the interests of even-handed justice to the show industry and to every man or woman identified or in any way connected with it, whether he or she be prominent or humble, rich or poor.

Neither "The Era" nor "The Caravanner" can be charged with having any vested interest in the show business. The comments and criticisms which are given expression in these columns are in no way inspired by any individual or individuals, or by any organisation connected with the show business, and certain critics who sometimes nod their heads in the assumption of a profundity of wisdom and who appear to entertain some sort of hazy notion that, in its campaign on behalf of the show industry, in helping to shed a better light on the fair ground, and in giving to the aims and objects of the showman's calling an infinitely greater and more influential measure of support and publicity than it has ever been privileged to enjoy, "The Era" has some mysterious axe of its own to grind, need lose no time in completely dismissing from their minds so ridiculous a belief.

"The Caravanner" is every showman's friend. Moreover, he is a practical friend, ever ready and willing to stand staunchly by the showmen's side in any and every good and just cause. He is no prattling scribbler whose sole aim is to render mere lip-service or to dole out fulsome flattery to the powers that be in Showland in the expectation of possible "crumbs from the table." He is as much the comrade of the little man as he is the friend of the big proprietor, and his aid is as readily at the service of the weak as is his counsel at the disposal of the strong. There are some who may mistake "The Caravanner" for a "Flattie." If so, it would prove very injudicious—for them. Just how and why, however, "The Caravanner" happens to command an encyclopædic and authoritative knowledge of and insight into the inner and external workings of the show industry that is probably unequalled by any writer on the subject in Britain is a secret which I do not propose to here reveal.

A point which seems to require clearing up relates to the attitude of this Journal towards the Showmen's Guild. Because, on occasions, we have deemed it desirable to criticise the attitude of the Guild towards certain important questions of policy, a number of our readers appear to have gathered the impression that we are actually opposed to the Guild as an organisation, and inspired, no doubt, by this quite fantastic belief, a few malcontents have sought to prompt us to push friendly criticism to the point of active hostility. It is hardly necessary to observe that no attempt on the part of a group of disgruntled individuals, with no real grievance and no aim beyond the ventilation of purely personal likes and dislikes, could conceivably influence us in any way, and I trust that those who may have been led to misinterpret my remarks anent the "No Guild—No Ground" movement, or to read into them a meaning that was not, and will never be intended, will take the hint.

The policy of "The Era," through its weekly "Fair Ground" section, is that of a firm and constant supporter of the Showmen's Guild of Great Britain and Ireland, and of all for which that admirable body stands. Our readers should have no two impressions on that score. No one recognises more fully than does this journal the far-reaching importance of, and the immense amount of sterling good which the Showmen's Guild has achieved for the industry, and while we have felt compelled at times to dissent from its policy in certain details, and to voice objections in part to some of its existing or projected rules, we have done so, merely because such criticism appeared to be desirable in the best interests of the industry, and not at all in an obstructionist, captious, or critically destructive sense.

As in the past, we have called a spade a blooming fire-shovel, so we shall continue in future. If a rule, or an amendment, a "move," or a project is right and calculated to benefit the showmen's industry as a whole, it will not have to look in vain for our own support and blessing, and conversely, if such rule or project is wrong, or if it seems to us that there exists sufficiently weighty proof that it is calculated to do more harm than good to the show business, then no personal considerations and no amount of persuasion on the part of its sponsors will prevent its logical condemnation in these columns. And that's THAT!

I have just concluded a lightning tour of the North and West of England and South Wales, in the course of which I visited most of the bigger winter fairs. I found "the gaff" in full swing in the Sheffield, Leeds, and Bradford districts, as well as in the Manchester area, where the estimable John Collins has staged two very good shows at Queen's-road and Trafford-road, Salford, respectively, and from a business point of view the Red Rose of Lancaster appeared to be competing closely with the White Rose of York. A very presentable Yuletide show is in progress on the Holmes at Derby—a venue which has more than once been graced by Bostock and Wombwell's menagerie, as well as by many a travelling circus. At the one and only Blackpool I learned from the directors of the world-famous Pleasure Beach that a number of very big attractions will be presented there during the 1925 season. Following a visit of inspection to the big Kamiya warehouse, hard by the South Shore, I made a tour of the new Dickson Market, without doubt one of the finest of its kind in the kingdom. It is equipped throughout in a manner that leaves nothing conceivably to be desired, and should prove no uncertain proposition for any market trader with a good job line. Messrs. R. Fielding & Son, the well-known Blackpool firm, who own the market, have recently decided to accept daily and weekly tenants, and having regard to the unusual moderation of the respective rentals, a stand here must prove a remarkably sound "spec." I shall have more to say regarding the scope and possibilities of the Dickson Market in a future issue.

At Fleetwood I encountered the wettest and certainly the most forlorn fair I have yet beheld, located on a site that was literally a swamp, in the close proximity of the Wyre Dock Station. Business might have proved fairly decent had the punters been able to reach the machines and shows without the aid of sea boots, but, as it was, my tender heart ached for the misfortunes of the luckless tenants. I hope devoutly that the fates have proved a deal kinder to them this Christmastide. How many of my showmen readers have spotted the marvellous multi-coloured electric signs that have formed so attractive a feature of the Christmas displays at Lewis's great stores in Liverpool and Birmingham? I did not notice whether the idea was similarly executed in the case of the Manchester store, but the two other establishments, with their gigantic outside electrical displays, covering practically the entire frontage of the great buildings, and representing a whole jungle full of wild animals emanating from Noah's Ark, were a positive inspiration, upon which, as a showman, I warmly congratulate Mr. E. J. Charter Lewis's well-known publicity director. The idea is one that might with real advantage be applied to the fair ground, and I rather fancy that it will commend itself to the discerning genius of such masters of showcraft as Marshall Hill, George Devey, and certain other of my very good friends.

But "Here's to the West, where the bravest and best," to quote a well-known ballad, and there, in historic Bristol city, with its myriad fine churches, quaint coffee houses, multitudinous memories, and legion legends; its shipping and seafaring men, its "queer coves," and queerer cargoes, and, above all, its pretty girls, I found a welcome that would gladden the heart of any man. The warmth and spontaneity of my reception, and the undisguised cordiality of the greetings extended to "The Caravanner" by the leading showmen of the West Countree, no less than by their respective numerous tenants, was such as to more than reward me for my labours in the service of showland's cause as well as to hearten me to redoubled efforts.

I am no lover of flattery, and I am neither promiscuous nor unduly lavish in the bestowal of bouquets, but there are showmen and showmen, just as there are eggs and eggs, and to meet Mr. Marshall Hill is to encounter the very embodiment of all that is best in showmanship and all for which it stands. To know him is to know a man amongst men, and to envisage the born leader. To him belongs a proud record of good deeds and of conspicuous achievement in the cause of his beloved Guild, that has surely never known a more unselfish, a more zealous, or more able toiler. If Marshall Hill could be induced to stand for Parliament his return would herald a long innings, for he is a natural diplomat, whose rare tact and impressive charm of manner would never fail to command success as a public man.

The Western Section of the Showmen's Guild is rich in big minds, and breadth of vision, allied to big ideas coupled with the ability to carry them into effect, abound among the progressive leaders of its fortunate personnel. The terms in which I have eulogised Mr. Marshall Hill are those which I would similarly apply to his justly celebrated confrère Mr. George Devey, whose fine showmanship I have so often praised hitherto in these columns, and to Mr. Charlie Heal. Each, in his way, is a prince among showmen, and a prince among good fellows in addition, in which respect I must couple the name of Mr. Ben Embling, whose skill and outstanding ability, no less than his brilliant tactics, have helped the Western Section to enduring fame. They are essentially men who typify the best brains, wisdom, and the widest experience of their calling, and while I have cited each as an example of public-spirited enterprise, and of that well-directed energy that alone makes for successful team work, I do not seek to praise them at the expense of their brethren. There are so many of their colleagues among the big men in the show business possessed of similarly praiseworthy characteristics and like lofty ideals whom it is ever my delight to honour, that I would not have the reader suspect for a moment that in any praise I may now or hereafter bestow upon any individual showman, I have the faintest desire to particularise, or to attempt any kind of comparisons, since such are usually odious.

I was to meet a kindred soul—a brother "Knight of the Pen"—at Bristol in the person of Mr. A. Hurd ("Flattie"), with whose journalistic work many of my readers are familiar. What a good fellow he is! Full of a sincere interest in the welfare and future of the show business, he is a scribe whom I am happy to know as a confrère. Why he calls himself "Flattie" I know not, for he knows and understands much more than a little about the business. Anyhow, since we have our own peculiar "pet" titles in the show business, it is my pleasure to promote him. Henceforth he shall be designated "Sir" A. Hurd, F.O.C. (the which being interpreted signifieth Friend of the Caravanner).

Speaking of titles, I may remark "en passant" that the naïve suggestion has lately been made to me by no less a personage than the Great Dr. Bodie—a past-master of successful showmanship if ever there was one—"Why don't you copy a tip from the Sanger's or the Fossett's?" quoth "the Laird o' Macduff" to your humble over a glass of lemonade in Liverpool t'other day, "and take unto yourself a fancy title?" Well! well! Genius will out, won't it? Of course, I know I deserve it and all that sort of thing, but since I already have the I.O.U. and the C.O.D., to say nothing of the R.S.V.P., and once upon a time only narrowly escaped the O.B.E., it seems superfluous. Of course, if my friends insist I may feel tempted to yield to their persuasion. But "Lord" St. John or "Sir" Frederick White would not only prove something of a mouthful, but might also savour of "painting the lily"; and besides, Simon's parrot might swear dreffful—(oh, go to ——, Ed.). Yessir, thank you, kindly, Sir. I went to Hull, Sir, some weeks ago.

Next week I hope to record my impressions of Messrs. Marshall Hill's, Anderton and Rowland's, and Charles Heal's big winter fairs in Bristol, where many well-known show-people are wintering, and to describe the big show which Mr. E. Danter is running at Newport, Mon., and that of the Studt Bros., at Pontypridd. I shall also have a few words to say of and concerning a visit to D'Arc's remarkable waxwork exhibition at Cardiff, and to the Christmas Fair on the Havod Ground at Swansea. To the many show-people with whom I had the pleasure of shaking hands during my Western tour I wish the merriest of Christmasses, coupled with the earnest hope that they may face the morrow's festive fare with fortitude, and gladly glimpse the vintage when 'tis crimson or golden, as the case may be.

This very day I shall lunch with many a good and true showman at the Hall of Agriculture, situate in illustrious Islington, and anon I will regale you with much cheerful chatter anent the appearance and doings of the New World's Fair. In the fulness of time I shall deal with the Christmas merrymaking at Olympia, at Waverley Market, and at Kelvin Hall, not forgetting the cheery Christmas at Tottenham Court-road. But, for the present, I greet most cordially and with right good-will every official and every member of the Showmen's Guild of Great Britain and Ireland, both collectively and individually; and, addressing them as a body, I would say:—"Ladies and Gentlemen of Showland—my very good friends all—in whatever part of the country you may happen to be carrying on the good work, I raise a brimming glass to your jolly good health, and, metaphorically speaking, take wine with you—one and all. Happy days!"

THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

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SONGS THEY'LL SING.

(Boxing Day will see King Pantomime ascending the Throne in all his glory. In all parts of the country the leading Stars will pay homage with Feldman's smashing panto. winners!)

LONDON'S FAVOURITE.

Dorothy Ward is the leading light in the great Wylie-Tate panto. at the London Hippodrome. She will capture all hearts with her six big hits, "California, Here I Come," "A Smile Will Go a Long, Long Way," "Put Away a Little Ray of Sunshine," "From One Till Two," "Shingled Baby," and in the duet "Go 'Long Mule," with popular Shaun Glenville.

THE DAY!

Friday is something more than Boxing Day—it is pantomime day! It will witness the triumph of Feldmanism all over the country. By the week-end the public will be playing, singing, and whistling the greatest hits ever published for panto. Feldmanists the wide world over know that the House of Hits never fails them, and this panto. season is proving that Feldmanism is a stronger ally than ever.

"The history of England," said Macaulay, "is emphatically the history of progress." These wise remarks are likewise applicable to the history of Feldmanism, for Progress has ever been, and will continue to be, our motto.

IN OULD IRELAND.

Hilda Denton will charm audiences at the Gaiety Theatre, Dublin. She has a fine trio of winners in "California, Here I Come," "You're In Love With Ev'ryone," and "Sergeant Percy."

ALL FELDMAN.

Maud Hughes is to delight panto.-goers with an all-Feldman programme, composed of "Sergeant Percy," "Ten Thousand Years From Now," "A Smile Will Go a Long, Long Way," and "From One Till Two." We predict a triumph for this popular principal boy.

BRISTOL'S PRIDE.

Winifred Ward is Bristol's charming principal boy. At the Theatre Royal she will feature "California, Here I Come," "A Smile Will Go a Long, Long Way," "Turned Up," and "From One Till Two."

MANCHESTER'S BEST.

Daisy Wood and Dot Temple are sister-stars in the gorgeous panto. at the Opera House, Manchester. Miss Wood will feature "California, Here I Come," "Sergeant Percy," and "A Smile Will Go a Long, Long Way." Miss Temple's winners are "Put Away a Little Ray of Sunshine" and "From One Till Two," the last-named as a duet with Daisy Wood.

A SPARKLING STAR.

Nellie Wigley will be Birmingham's popular principal boy. She is "plumping" for the great Feldman hit, "California, Here I Come."

LIVERPOOL'S LEADING LIGHT.

Mona Vivian is another admirer of "California, Here I Come," which she will feature in the great Wylie-Tate panto. at Liverpool, Olympia—to the great delight of the Merseysiders, we'll be bound!

MERRY MARGATE.

Nell Leslie will be at the Hippodrome, Margate, with a batch of leading Feldman hits, which include "California, Here I Come," "If I Can't Sing About My Mammy," and "From One Till Two."

MADGE FOR WOOLWICH.

Madge North's beautiful voice will be heard in the popular ballad "Wonderful Kingdom of Dreams," at the Artillery Theatre, Woolwich. She will appear in Fred Warden's production.

SCOTLAND'S PANTO.

CALIFORNIA. HERE I COME

YOU'RE IN LOVE WITH EV'RYONE

MAYBE SHE'LL WRITE ME

SAY IT WITH A UKULELE

I LOVE KIDS

IF I CAN'T SING ABOUT MY MAMMY

GO 'LONG MULE

FROM ONE TILL TWO

SONGS

PUT AWAY A LITTLE RAY OF SUNSHINE

A SMILE WILL GO A LONG, LONG WAY

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MORE BIG HITS.

(We continue our reports of pantomimes already produced. Feldmanism is the great tonic in all these bright shows.)

HIS GREAT HIT.

That popular baritone, Bert Rogers, scored a terrific hit with "Ten Thousand Years From Now" in Jazon and Montgomery's "Beauty and the Beast" panto. at the Hulme Hippodrome, Manchester. Baritone and ballad both came in for a great reception.

HOW THEY APPLAUDED!

Doris Knight had a big triumph as Margery Daw in "Goody Two Shoes" at the Queen's Park Hippodrome, Manchester. The audience applauded her "to the echo" for her fine rendering of "California, Here I Come."

A COMEDY WINNER.

Sarah Olwen, appearing in "Humpty Dumpty" at the King's Theatre, Manchester, last week, made the hit of the evening with "If They're Irish," a typical Feldman comedy winner. Her rendering was full of spirit.

VERY POPULAR.

Wm. de Lacey's "Mother Hubbard" pantomime was produced at Salford Hippodrome last week with outstanding success. The two leading song hits in this bright show are "California, Here I Come," and "Sergeant Percy." Audiences were soon singing the choruses of these leading favourites!

A GREAT STAR.

Francis Laidler's brilliant production of "Red Riding Hood" has taken Leeds by storm this week. The bright particular star is, of course, charming Gwladys Stanley. This clever artist is scoring a tremendous success with her Feldman winners, "Say It With a Ukulele" and "If I Can't Sing About My Mammy." Both are big feature numbers, "Ukulele" being worked with a specially trained ukulele chorus.

A FELDMANIST MAGAZINE.

We surprised our countless professional friends with our wonderful batch of panto. winners, and now we have another Yuletide surprise for them. This is in the shape of "Feldmanism," the Magazine of the House of Feldman. The new journal, which will be published monthly, is just the bright, gossipy publication performers, dealers, and others interested in our great hits have been waiting for. It gives useful advance information, publicity to the good work of our friends, and, in short, is a real live-wire journal which should be of genuine practical assistance. No. 1 of "Feldmanism" has just been published.

THE PRIDE OF SCOTLAND.

Feldmanism has won all hearts in Scotland, says our Special Correspondent, who has just returned from a tour of the first pantomimes. "California" was the undoubted hit of the Theatre Royal, Glasgow, pantomime, and other big successes were "From One Till Two," "You're in Love with Ev'ryone," and "Go 'Long Mule." At the Coliseum Kitty Evelyn scored a terrific success with "Say It With a Ukulele," this number worked by a full chorus with ukuleles. G. H. Elliott repeated his great success with "Here Comes the Chocolate Major." Dave Lee found a winner in "Go 'Long Mule." Harry Lees' "Babes in the Wood," produced at Dunfermline, includes "Hugo" and "Just Keep Going" by the principal boy, Sadie Boston; "You're in Love with Ev'ryone," "Go 'Long Mule," by the comedians; and "Invitation," by the Fairy Queen. Feldman numbers, adds our representative, predominated in every show. From four to seven Feldman winners figured in all the shows—a sweeping majority!

Feldmanism Waters "Dry" Pantomimes.

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